

The Adyar Library Series—No. 28

वरिवस्यारहस्यम्

VARIVASYĀ-RAHASYA



भासुरानन्दापरनामा श्रीभास्कररायमखी

श्रीः

वरिवस्यारहस्यम्

प्रकाशाख्यव्याख्यासंवलितम्, आज्ञापपरिवर्तनभूमिकोपेतम्

भासुरानन्दापरनाम्ना

श्रीभास्कररायमखिना

प्रणीतम्

पण्डित एस् सुब्रह्मण्यशास्त्रिणा संशोधितम्

~~11-11-20~~
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अद्वयार्-पुस्तकालयायें

प्रकटीकृतं च 51

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VARIVASYĀ-RAHASYA

WITH COMMENTARY AND ENGLISH TRANSLATION,
INTRODUCTION, ETC.

BY

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EDITED BY

PAṆḌIT S. SUBRAHMANYA SĀSTRĪ

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PREFATORY NOTE

THE second Adyar edition of the *Varivasyā-rahasya* is now brought out by the Adyar Library under the Editorship of Brahma-s'rī Paṇḍit S. Subrahmaṇya S'āstrī. He was primarily responsible for bringing out the first edition of this work in 1934 with the help of the late Mr. A. K. Sītā-rāma S'āstrī, Adyar. When the first edition was getting out of stock, the Theosophical Publishing House suggested the desirability of the Adyar Library undertaking the publication of the work under its auspices. The suggestion was duly taken up. Mr. A. K. Sītā-rāma S'āstrī gladly transferred to the Adyar Library the copy-right of the publication which he owned and this edition of the *Varivasyā-rahasya* is now appearing as a work in the Adyar Library series.

Attention may be drawn to some changes which have been adopted in the present edition. The original edition was in Crown 8vo while the present size is Demy 8vo, to be uniform with the other works of the Adyar Library series. The English translation is printed in this Edition immediately after the Text and the Commentary, while, in the original edition, only the Saṃskṛt commentary of each verse was printed

after the Text, the English translation of all the verses appearing together at the end as a separate part. An index of verses and citations has also been added ; and it is hoped that this would serve to enhance the value of the book.

It only remains for me to convey my grateful thanks to Brahma-s'rī Paṇḍit S. Subrahmanya Sāstri. Always immersed in many other kinds of work, he nevertheless found time to push through the publication of this work in a very short time, as a result of which we are able to issue the book to the public, in time, to meet the needs of those who have already registered their orders with the Theosophical Publishing House.

Adyar Library
8th August, 1941.

G. SRINIVASA MURTI,
Honorary Director.

FOREWORD TO THE FIRST EDITION

A WORD of apology is needed for this presumptuous attempt of mine to edit this treatise, Varivasyā-rahasya, by Śrī Bhāskara-rāya, with a commentary of his own. More than ten years ago, I happened to go through the printed edition of this work edited by Mr. R. Ananta-kṛṣṇa S'āstrin of the Adyar Library and printed in the Tattva-vivecaka Press, Bombay, in the year 1901. As I came to understand that it was out of print even then, I transcribed the whole work for my own use and found therein some errors and omissions. At that time I could not satisfactorily accomplish the task of rectifying the errors and supplying the omissions, however much I tried to do so. Great credit is no doubt due to Mr. R. Ananta-kṛṣṇa S'āstrin for having brought out the work, notwithstanding the errors. Owing to other pressing calls on my time in connection with the editing of certain rare works, I was not till now in a position to devote the necessary time and attention, for bringing a correct and complete edition of this work.

Last year, during my three months' stay at Adyar, in connection with the publication of some works by the Theosophical Publishing House, when I had

occasion to talk to my revered friend, Mr. A. K. Sītārāma Sāstrin of the Vasanta Press, about the desirability of bringing out the correct and complete edition contemplated by me, he not only readily fell in with my views, but also promised to help me in the undertaking in all possible ways. This is no doubt due to the great admiration which he has for S'rī Bhāskara-rāya and his works. On my return to Tanjore, my friend, Mr. R. Kṛṣṇa-svāmi Sāstrin, Sub-Registrar, when approached for advice regarding the publication of the work, agreeably surprised me by stating that he had two MS. copies of the work, one on paper and the other on cadjan leaves, both in Grantha characters and offered to place them at my disposal. My joy knew no bounds at this unexpected find of MSS. and this greatly heartened me in my further endeavours. Meanwhile an interleaved copy of the printed edition in the possession of Mr. C. K. Rāma-candra Ayyar, Retired Engineer, Kumbakonam, with corrections carried out and omissions supplied, after comparison with a cadjan leaf MS. belonging to a descendant of S'rī Bhāskara-rāya, was also made available to me, through the courtesy of the owner, and a MS. on paper in Deva-nāgarī characters belonging to the late Sāmba-s'iva Sāstrin, Sthānika of the S'rī Baṅgāru Kāmākṣī Amman Temple, Tanjore, was kindly placed into my hands by my friend, Mr. T. Viśva-nātha Rao of Tanjore. With the help of the latter two MSS., I began to edit the work and prepare copy for the Press. At this stage the

two MSS. promised by Mr. R. Kṛṣṇa-svāmi Sāstrin reached my hands, as also a Malayālam edition printed about twelve years ago, with S'loka-s 148-158, 164, 166 and 167 of the text excised and two new S'loka-s¹ added at the end, with a Malayālam Commentary by Kaṇḍiyūr Mahā-deva Ayyan.

I have reasons to believe that the Malayālam edition is entirely based on the printed Deva-nāgarī edition. The above mentioned four MSS. and two printed editions were of immense help to me in the preparation of the present edition. In the printed edition, certain portions of the commentary of some of the S'loka-s of the first part and of nearly a third of the second part are not to be found. Besides this, in one or two places the readings adopted in the text do not agree with those adopted in the commentary and S'loka-s 94, 112 and 158 of the present edition are not to be found there. The four MSS. were serviceable to me in the detection of errors in their copying and determining the correct form. The omissions in the printed edition have been supplied by me with the help of the MSS., especially Mr. Sāmba-siva Sāstrin's Deva-nāgarī MS., which contained four lines of commentary which the others did not contain, and without which the meaning of the text would have remained obscure. In determining correctly the

¹ देवीबुद्धिर्बुद्धिर्देवी सर्वस्य बुद्धिरुपत्वात् ।

देवीशक्तिः शक्तिर्देवी सर्वस्य शक्तिरुपाच्च ॥

बुद्ध्या शक्त्या च कृतं सर्वं देवीकृतं नूनम् ।

इत्थंबुद्ध्या विद्यारविण्यामर्पयामि सर्वमहम् ॥

Vyākulākṣara-s found on page 106¹, the paper MS. of Mr. R. Kṛṣṇa-svāmi S'āstrin was more helpful to me than the rest. The tabular statement attached to the book, although based upon the statement published in the Malayālam edition, has been improved upon by me and Mr. C. K. Rāma-candra Ayyar, by the introduction of some changes which we considered suitable. The Akṣara-s inserted in the S'rī-cakra, published for the first time in this book, are based on the S'rī-cakra published in the Prapañca-sāra, S'rī Vāṇī Vilās Press edition. The Akṣara-s in the Bindu, Tri-koṇa and Aṣṭa-koṇa appearing in a separate page have been inserted, as indicated in the Prapañca-sāra-saṃgraha. The half-tone block was prepared with the help of a photographic copy of the picture of S'rī Bhāskara-rāya secured by Mr. C. K. Rāma-candra Ayyar.

As this work could be of use only to persons well-versed in Saṃskṛt and in Mantra Lore, it was thought expedient to publish an English rendering of the same for the benefit of devoted students not so qualified.

My thanks are due to Mr. T. R. S'rī-nivāsa Ayyaṅgār, B. A., L. T., Retired Head Master, Kalyāṇa-sundaram High School, Tanjore, for his great help in giving a free rendering of the work in English, which, without being a mere *verbatim* translation of the text, makes use of important portions of the commentary as well, with a view to make the sense

¹ See Page 113.

clear. I have also to give expression to the gratitude I owe my friend Mr. R. Kṛṣṇa-svāmi S'āstrin, who, with his characteristic kindness, undertook to write an introduction to the work, in addition to lending me two of the MSS. and helping me also otherwise. I cannot adequately express my sense of obligation to Mr. A. K. Sītā-rāma S'āstrin, but for whose help so promptly and cheerfully rendered, this humble effort of mine would not have seen the light of day.

If the editor's attention is drawn to any errors that might have unwittingly crept in in this edition, they will be corrected in the next edition, which it is hoped will not be long in coming, as only a few copies of this edition have been printed and the chief object of those that have laboured hard for the publication of this work, has been to propagate the S'rī-vidyā, as expounded by S'rī Bhāskara-rāya, among as large a circle of Upāsaka-s as possible.

Tanjore }
1-6-34 }

S. SUBRAHMAṆYA S'ĀSTRĪ



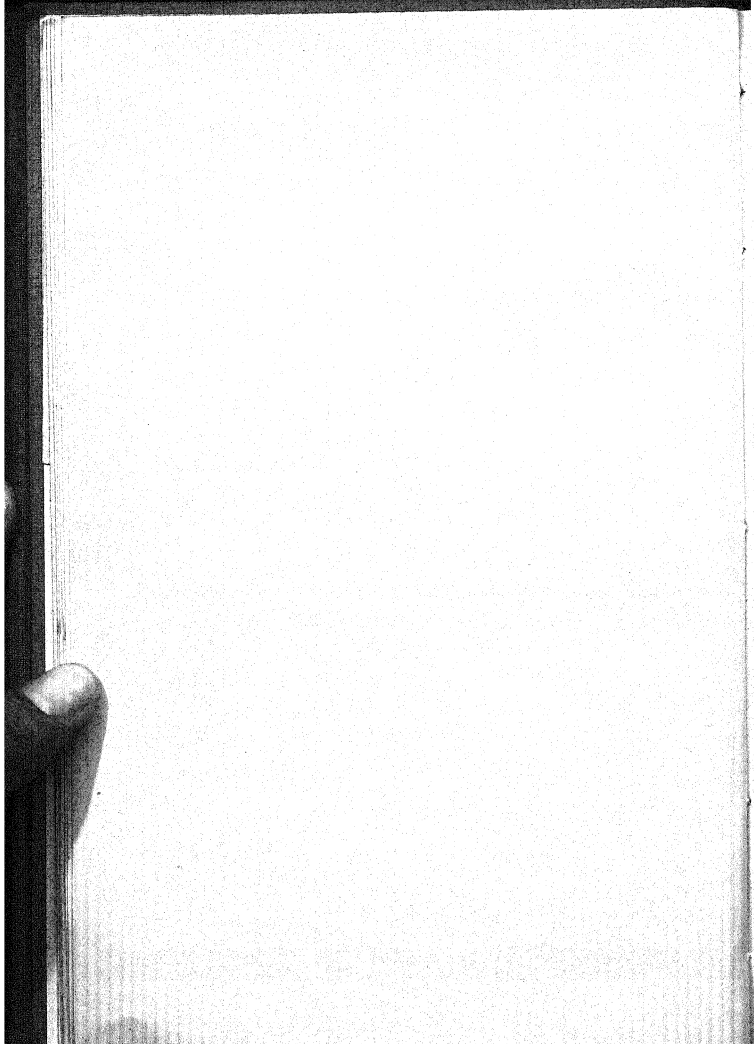
FOREWORD TO THE SECOND EDITION

The growing demand for the book has necessitated a second edition which has been undertaken by the Adyar Library. The opportunity has been utilized to revise the text and commentary with the help of some additional MSS. Variants in readings have been pointed out in foot-notes. The S'ri-cakra has been shown in accordance with the view of S'ri Bhāskara-*raya* (see verse 93).

Mr. K. Rāma-candra S'armā, a member of the staff of the Adyar Library, has been of great assistance to me throughout the printing of this edition. He traced almost all quotations and also helped me in reading the proofs. To him I express my sincere thanks.

Adyar }
2-8-41 }

S. SUBRAHMANYA S'ĀSTRĪ

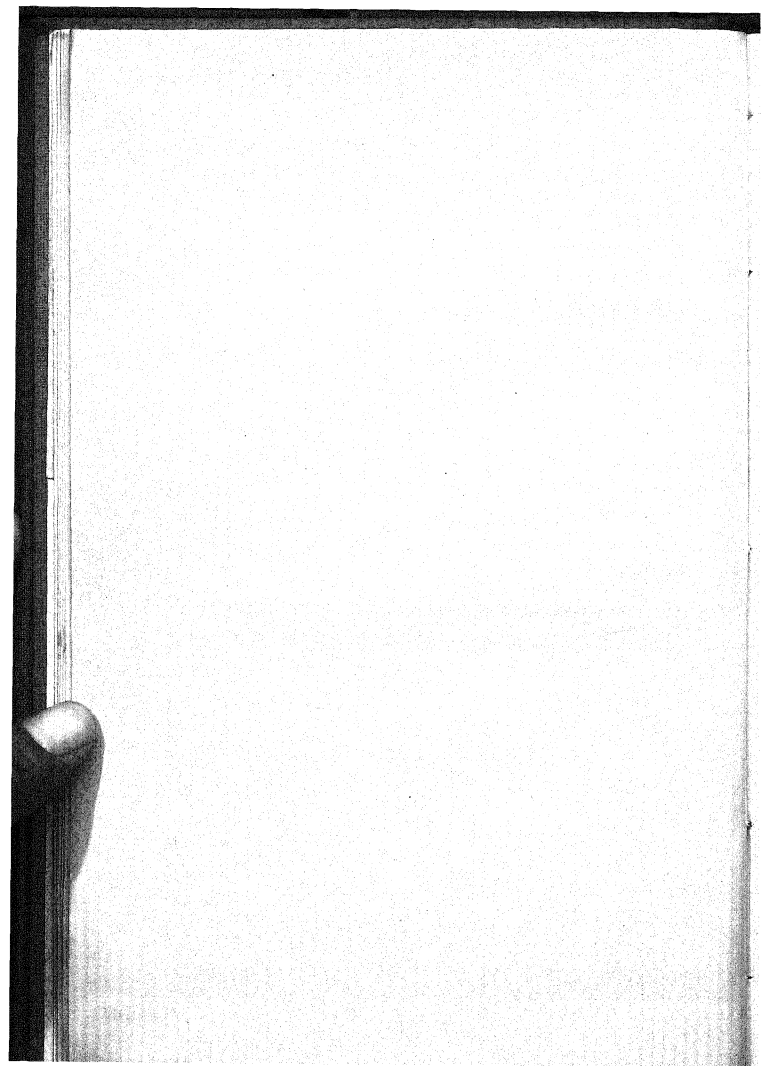


विषयसूचिका

विषयः	पृष्ठम्
Prefatory Note	vii
Foreword to the first edition	ix
Foreword to the second edition	xv
A List of works quoted	xxi
Introduction	xxiii
मङ्गलाचरणम्	१
विद्वत्समाजतोषांसा	३
ज्ञेयब्रह्मरूपप्रकाशोत्कर्षः	४
विमर्शात्मकशक्तिस्वरूपनिरूपणम्	६
तज्ज्ञानार्थचतुर्दशविद्यासारवेदसारभूता गायत्री	७
गायत्र्या द्वैरूप्यं तन्महिमा च	८
सांकेतिकशब्दैः श्रीविद्याया वेदव्यवहारः	११
विद्याकूटत्रयवर्णोद्धारः	९
हृत्पञ्चस्वरूपं नादशब्दवाच्यं च	१०
विद्यावर्णयत्तावर्णनम्	१२
विद्यावर्णानां मात्राकालव्यवस्था	११
वर्णोत्पत्तिस्थानबाह्याभ्यन्तरयन्त्राः	१६
वर्णस्थितिस्थानरूपाकारवर्णनम्	१६
वर्णोच्चारणप्रकारः	२०
वर्णोच्चारणकालनिष्कर्षः	२२
व्यष्टिसमष्टिभेदेन चतुर्धा भिन्नानां कूटानां स्वरूपविशेषवर्णनम्	२२

विषयः	पृष्ठम्
प्रत्यक्षरं स्वरूपोक्तिः	२४
बिन्दुादीनां स्वरूपोक्तिः	२५
जपकालविभाव्यमवस्थापञ्चकम्	२६
शून्यषट्कनिरूपणम्	२८
प्राणविषुवनिरूपणम्	२९
मन्त्रविषुवनिरूपणम्	३०
नाडीविषुवनिरूपणम्	३१
प्रशान्तविषुवनिरूपणम्	३२
शक्तिविषुवनिरूपणम्	३३
कालविषुवनिरूपणम्	३४
तत्त्वविषुवनिरूपणम्	३५
अवस्थाद्युपसंहारपूर्वकं जपलक्षणम्	३६
अर्थज्ञानस्यावश्यिकतानिर्वाहः	३७
अर्थानामुद्देशकम्	३८
गायत्र्यर्थनिरूपणम्	४१
भावार्थनिरूपणम्	४६
संप्रदायार्थनिरूपणम्	४३
निगमार्थनिरूपणम्	४४
कौलिकार्थनिरूपणम्	८९
रहस्यार्थनिरूपणम्	९१
महातत्त्वार्थनिरूपणम्	९२
नामार्थनिरूपणम्	९३
शब्दरूपार्थनिरूपणम्	९४
नामैकदेशार्थनिरूपणम्	९५
शाक्तार्थनिरूपणम्	९६
सामरस्यार्थनिरूपणम्	१००

विषयः	पृष्ठम्
समस्तार्थनिरूपणम्	१०१
सगुणार्थनिरूपणम्	१०७
महावाक्यार्थनिरूपणम्	११०
शक्तिलक्षणाऽन्यतरबोध्यार्थेऽवविवादोक्तिः	११५
भावावार्थादिषु वृत्त्यन्तरबोध्यत्वोक्तिः	११६
यद्वा तत्रेश्वरेच्छारूपशक्तिबोध्यत्वोक्तिः	”
अखण्डवाक्यस्याखण्डार्थकत्वसमर्थनम्	”
विशिष्टबहुर्थबोधकत्वं पदस्यापीति वर्णनम्	११७
एकस्यापि पदस्यानेकार्थत्वप्रदर्शनम्	”
प्रकृते सर्वबोधस्येष्टत्वोक्तिः	११८
सकलार्थेषु शक्त्यैक्यसमर्थनम्	”
अत्र वेदवन्नैकस्यानेकार्थे विनियोगः प्रत्युताखिलार्थबोधनियम इत्युक्तिः	११९
वरिवस्याया अन्तरङ्गबहिरङ्गव्यवस्था	१२०
अन्तरङ्गस्य प्राधान्यसमर्थनम्	१२२
विद्याया गुरुकुलैकवेद्यत्वनियमः	१२३
स्वगुरुचरणोत्कर्षवर्णनम्	१२४
प्रदेशसूची	१२७
संज्ञाविवृतिः	१३९



A LIST OF WORKS QUOTED

अमरकोशः
 ऋक्संहिता
 ऋग्वेदप्रातिशाख्यम्
 एकाक्षरकोशः
 ऐतरेयोपनिषत्
 कठोपनिषत्
 कादिमतम्
 कामकलाविलासः
 कामकलाविलासव्याख्यानम्
 काव्यप्रकाशः
 गौडपादकारिका
 छन्दःसूत्रम्
 छन्दोभास्करः
 छान्दोग्योपनिषत्
 ज्ञानार्णवः
 तन्त्रराजः
 तन्त्रवार्त्तिकम्
 तन्त्राभिधानम्
 तैत्तिरीयप्रातिशाख्यम्
 तैत्तिरीयब्राह्मणम्
 तैत्तिरीयोपनिषत्

त्रिपुरसुन्दरीबाह्यवरिवस्याविधिः
 त्रिपुरातापिनी
 त्रिपुरोपनिषत्
 त्रिशती
 दक्षिणामूर्तिसंहिता
 देवीभागवतम्
 नानाऽर्थरत्नमाला
 निर्वाणोपनिषत्
 नृसिंहतापिनी
 न्यायसूत्रम्
 परापञ्चाशिका
 पाणिनिसूत्रभाष्यम्
 पाणिनिसूत्रम्
 पाणिनिसूत्रवार्त्तिकम्
 पाणिनीयगणसूत्रम्
 पाणिनीयधातुपाठः
 पाणिनीयशिक्षा
 प्रकाशवरिवस्याविधिः
 फुल्लसूत्रम्
 बृहदारण्यकोपनिषत्
 ब्रह्मसूत्रम्

भगवद्गीता
 भामती
 मञ्जूषा
 महानारायणोपनिषत्
 मातृकाकोशः
 मुण्डकोपनिषत्
 यास्कनिरुक्तम्
 योगसूत्रम्
 योगिनीहृदयम्
 योगिनीहृदयव्याख्या
 रघुवंशम्
 रहस्यनामसहस्रम्

लीलावती
 वररुचिपरिभाषा
 वाक्यपदीयम्
 वामकेश्वरतन्त्रम्
 विरूपाक्षपञ्चाशिका
 विष्णुसहस्रनाम
 शांभवानन्दकल्पलता
 शाङ्खायनश्रुतिः
 संकेतपद्धतिः
 सौन्दर्यलहरी
 स्वच्छन्दसंग्रहः

INTRODUCTION

THE VARIVASYĀ-RAHASYA is a classic treatise dealing with the secret of worship as elaborated in the S'ākta Āgama-s, which are themselves based on the eternal Veda-s. According to the S'āstra, the worship of the Supreme is of two kinds: External (*Bāhya*) and Internal (*Āntara*). In the external method, Cakra-s, images and other concrete physical objects are used as emblems and Upacāra-s are offered to them. For purposes of internal worship the Supreme Goddess is invested with three forms, viz., the *Sthūla* (gross), the *Sūkṣma* (fine) and the *Para* (the highest). The first or *Sthūla* form possesses hands, feet and other bodily organs and can be seen and felt by those who have acquired Mantra-siddhi. The *Sūkṣma* form is composed of the letters of the Samskr̥t Alphabet, which go to form the various Mantra-s and this Mantra-form is capable of auditory apprehension by gifted persons. The *Para* form is of the nature of Caitanya (intelligence) and is the object of pure mental contemplation. Beyond these three forms is that transcendent aspect of Śrī Devī, where she is experienced as the Innermost Self of Bliss. It is for bringing about this transcendent Experience which

is the *summum bonum* of life, that the Veda-s and their auxiliary Vidyā-s were revealed by Īśvara Himself at the beginning of creation. The Veda-s were however found to be too voluminous to be of use to all, and hence the sacred Gāyat-trī was extracted, as containing the quintessence of the Veda-s. This Gāyat-trī has itself two forms, the lower (exoteric) and the higher (esoteric). The lower form is the familiar one, consisting of twenty-four letters divided into three Pāda-s (feet), with a fourth Pāda of eight letters occasionally added for certain spiritual purposes. The higher (esoteric) form of the Gāyat-trī-mantra is what is known as S'ri-vidyā-pañca-dasākṣarī, which is secretly handed down from teacher to pupil and which alone is capable of leading the aspirant to the attainment of Mokṣa. Each letter of the S'ri-vidyā has its own presiding deity and special signification, and a correct knowledge of these meanings and also the full meaning of the entire Mantra is absolutely essential, if its Japa (meditative repetition) is to bring about the desired effects. The great Bhāskara-rāya devotes his work, the VARIVASYĀ-RAHASYA, to an elaborate and thorough exposition of these various meanings and concludes his work with a convincing demonstration, that the S'ri-vidyā-pañca-dasākṣarī only enunciates the grand Upaniṣadic truth of the identity of the individual self with the transcendent Self, contained in the famous Mahā-vākya, *Tat tvam asi*. His stern denunciation of the ignorant people, who indulge in the show of mere external worship and disregard the

inner and more important method expounded by him, deserves special notice and consideration.

The VARIVASYĀ-RAHASYA is composed of two sections (Aṃśa-s) and contains 167 Śloka-s numbered consecutively. Both the VARIVASYĀ-RAHASYA and the commentary, *Prakāśa*, which accompanies it, are from the pen of Bhāskara-rāya. This work appears to be the first treatise which Bhāskara-rāya wrote on his favourite subject, Śrī-vidyā. He makes constant reference to this work, in his later treatises on Mantra-sāstra like the *Setu-bandha* and the *Lalitā-sahasra-nāma-bhāṣya*, while no mention is made of his other Mantra-sāstra works in the VARIVASYĀ-RAHASYA. The reader who wants to have a bird's-eye view of the contents of the book, is referred to the helpful and detailed table of contents, prepared by the editor, Paṇḍit S. Subrahmanya Śāstrin and prefixed to it.

BHĀSKARA-RĀYA'S DATE

Bhāskara-rāya may be taken to have flourished between the last quarter of the 17th and the second half of the 18th Centuries A.D. He has himself given the dates of completion of some of his works. His Bhāṣya on the *Lalitā-sahasra-nāman*, was completed on the Āśvina-sukla-navamī of Kāla-yukta of the Saṃvat year 1785. His *Setu-bandha* was finished on the Śiva-rātrī day of Śaka 1655 (1733 A.D.) His *Gupta-vatī* had its birth at Cid-ambaram, in the year Pramoda of Saṃvat 1797. The Saṃvat years in

which the *Lalitā-sahasra-nāma-bhāṣya* and *Setu-bandha* were composed correspond to 1728 and 1741 respectively of the Christian Era. The Kāla-yukta and Pramoda referred to above correspond to 1738-1739 and 1750-1751 A.D., according to actual calculation. There is thus a discrepancy of ten years which requires to be explained.

The learned author of the introduction to the Nirṇaya-sāgara Press Edition of the *Lalitā-sahasra-nāma-bhāṣya*, narrates the following story about Bhāskara-rāya: Bhāskara-rāya, though an adept in all branches of learning, was a follower of the Vāmācāra sect of Śāktaism. The Paṇḍit-s of Benares, where Bhāskara-rāya resided at the time, resolved to lead a crusade against him and convince him of his error in following the Vāma-mārga form of worship. The Paṇḍit-s' revolt was led by Nārāyaṇa Bhaṭṭa, a famous author and paternal grandfather of Kamalākara Bhaṭṭa, the author of the *Nirṇaya-sindhu*. Bhāskara-rāya came to know of the resolve of the Paṇḍit-s and himself took up the challenge by inviting them to a Mahā-yāga to be performed by him, where the question of the rightness or wrongness of his devotion to Vāma-mārga might be discussed and settled once for all. Accordingly Nārāyaṇa Bhaṭṭa and his followers took themselves to the Yāga-sālā, where they were cordially received by Bhāskara-rāya. Their brave resolve to drag Bhāskara-rāya into a controversy found no occasion for fulfilment, as they were struck with astonishment and awe by the magnificent ritual and

the spiritual greatness of Bhāskara-rāya. Still not willing to be balked in their attempt, they began to put questions on certain knotty points in Mantra-sāstra, which was the special *forte* of Bhāskara-rāya. Bhāskara-rāya readily answered their questions. At this stage Kuṅkumānanda Sarasvatī, a learned Saṃnyāsin and an ardent devotee of Śrī Devī, turned to the Paṇḍit-s, and told them that their attempt to vanquish Bhāskara-rāya was entirely futile, as Śrī Devī Herself was speaking through Bhāskara-rāya. Nārāyaṇa Bhaṭṭa was sceptic and wanted ocular proof of this. At once the Svāmin took some water from the basin, where Śrī Devī had been bathed by Bhāskara-rāya and anointed the eyes of Nārāyaṇa Bhaṭṭa with it. Nārāyaṇa Bhaṭṭa's eyes were at once regaled with the wonderful vision of Śrī Devī sitting on the shoulders of Bhāskara-rāya and speaking through his mouth. The scales fell from the eyes of Nārāyaṇa Bhaṭṭa and he who came to scoff at Bhāskara-rāya and his method of worship returned home a wiser man.

This story, though interesting as showing the greatness of Bhāskara-rāya, is absolutely apocryphal. For, Kamalā-kara Bhaṭṭa composed his *Nirṇaya-sindhu* in the year 1668 of the Vikrama Era corresponding to 1612 A.D. and his grandfather Nārāyaṇa Bhaṭṭa should have lived at least 50 years before this date. Thus to make Nārāyaṇa Bhaṭṭa and Bhāskara-rāya contemporaries, Bhāskara-rāya would have to be assigned to the second half of the 16th Century A.D. In addition to the fact that this date goes directly

against the implicit statements of Bhāskara-rāya himself regarding the dates of completion of some of his works, the following further facts require to be taken into consideration.

1. Bhāskara-rāya mentions, with respect and approval, Appayya Dikṣita, who lived between 1554 and 1626 or between 1522 and 1594 A.D., as some would have it.

2. Bhāskara-rāya wrote a commentary on the *Madhya-siddhānta-kaumudī* of Varada-rāja, who was a pupil of Bhaṭṭoji Dikṣita, who himself was a disciple of Appayya Dikṣita.

3. Khaṇḍa-deva's *Bhaṭṭa-dīpikā* was commented upon by Bhāskara-rāya. According to Saṃbhu Bhaṭṭa, a pupil of Khaṇḍa-deva, Khaṇḍa-deva passed away at Benares in the year 1722 of Vikrama-saṃvat corresponding to 1666 A.D., after assuming the Saṃnyāsa Āśrama and taking the name of S'rī-dharendra.

4. Nāgoji Bhaṭṭa the great grammarian, flourished between 1688 and 1750 A.D., His grammatical work *Mañjuṣā* and his commentary on the *Durgā-saptasatī* are quoted by Bhāskara-rāya. For the above reasons the contemporaneity of Bhāskara-rāya and Nārāyaṇa Bhaṭṭa has to be dismissed as a myth.

Another factor has also to be noted in this connection. Umānanda-nātha, a disciple of Bhāskara-rāya, composed his *Nityotsava* in 1775 A.D. and there is a tradition referred to by Rāmeśvara Sūri, a pupil of another disciple of Bhāskara-rāya, that the *Nityotsava* was revised by and had the approval of Bhāskara-rāya

himself. Though Rāmes'vara Sūri thought fit, for polemical purposes, to belittle this tradition, we can safely accept it as genuine and possessing value for historical investigation. We may therefore unreservedly assume that the literary career of Bhāskara-rāya lasted from the beginning of the 18th Century A.D. to somewhere near 1768 A.D.

LIFE OF BHĀSKARA-RĀYA

The following details regarding the life and literary works of Bhāskara-rāya have been culled from the *Bhāskara-vilāsa* written by his disciple Jagan-nātha, who afterwards assumed the Dīkṣā name of Umānanda-nātha and wrote the *Nityotsava*, a treatise on the worship of Tri-pura-sundarī, based on Paras'u-rāma's *Kalpa-sūtra*. This short biography of Bhāskara-rāya has been published along with the *Lalita-sahasra-nāma-bhāṣya* by the Nirṇaya-sāgara Press, Bombay.

There was once a Brāhmaṇa, named Gambhīra-rāya, of Viśvā-mitra-gotra. He was famous alike for his learning, character, intellect and wealth. A ruler of the Vijaya-nagar Kingdom engaged Gambhīra-rāya to give an exposition of the Mahā-bhārata in his court. He was so much pleased with Gambhīra-rāya's performance that he conferred upon him the hereditary title of Bhārati. Gambhīra-rāya's wife, Konamāmbā, gave birth to Bhāskara-rāya in the town of Bhāgā. Bhāskara's Upanayana was performed at Benares by

his father and he was placed under the tuition of Nara-simhādhvarin, who taught him all the eighteen Vidyā-s. The progress of his studies was greatly accelerated by the fact that even when he was a mere boy he was initiated by his father into the worship of Sarasvatī. It is narrated that, when he was only a boy of seven years of age, he was able to excite the admiration of Sabhesvara by his dialectical ability. After mastering the Gauḍa-tarka under Gaṅgā-dhara Vāja-peyin, he was married to a girl named Ānandī, who presented him with a son named Pāṇḍu-raṅga. Seeing that the Atharva-veda had gone out of use owing to a break in Saṃpradāya, he undertook the laborious task of mastering that Veda and teaching it to a number of Brāhmaṇa-s. It was he who popularised the *Devī-bhāgavata-mahā-purāṇa* and the *Adbhuta-kāṇḍa*—the eighth Kāṇḍa of the Rāmāyaṇa. He initiated his wife into the worship of Śrī-vidyā and gave her the name of Padmāvaty-ambikā. He himself underwent the Dikṣā of Pūrṇābhīṣeka under the teacher, Śivādatta Śukla. He then undertook a tour in Gujerat and there vanquished in debate a teacher of the Vallabha-saṃpradāya. A Saṃnyāsin of Mādhva-saṃpradāya drew him into a philosophical controversy. Bhāskara-rāya came out victorious and married Pārvatī, a relative of his opponent. He performed Soma-yāga at Benares. After a short stay at Benares, he removed himself to the banks of the Kṛṣṇā River at the request of his disciple Candra-sena, a minor chieftain. Later on, he went to the Cola country where his Nyāya

teacher, Gaṅgā-dhara Vāja-peyin had already settled himself in the village of Tiruvālaṅ-kāḍu, on the southern bank of the Cauvery. With a view to be near his old teacher, he chose for his residence a village named Bhāskara-rāja-puram gifted to him by the Maha-ratta ruler of Tanjore and lying on the northern bank of the Cauvery, just opposite to Tiruvālaṅ-kāḍu. He lived to a ripe old age and shuffled off his mortal coil at the famous Kṣetra, Madhyārjuna—modern Tiru-vidai-maruḍūr, on the main line of the South Indian Railway. The house where he last lived and passed away in the Mahā-dāna-puram Street, Tiru-vidai-maruḍūr, was in existence till a few years back.

Besides writing a large number of brilliant standard works, which will be dealt with later on, Bhāskara-rāja and his wife were instrumental in constructing or renovating various temples. At Benares he built the temple of Cakreśa; at Mūla-hrada a temple was dedicated to Pāṇḍu-raṅga; temples were built for Gambhīra-nātha in the Koṅkaṇa country and Vajreśvara at Rāmeśvaram. A temple to his family deity, Candralāmbā, in the shape of Śrī-cakra, was constructed at a place called Saṃnati. A round of daily, monthly and annual festivals was arranged to be performed in the temple of Kaholeśa in the Cola Country. His first wife renovated the temple of Bhāskareśvara at Bhāskara-pura on the banks of the Cauvery, by arranging for the construction of the outer walls thereof.

Various anecdotes are told regarding the greatness of Bhāskara-rāja and his supernormal spiritual powers

One such anecdote may be narrated here. As already stated by us Bhāskara-rāya passed his last days in Madhyārjuna Kṣetra. In the evenings he used to sit on the outer pial of his house in a reclining posture with his feet resting on the pillars and give instructions to his pupils. A Saṃnyāsin from Vēppattūr daily passed by the house in the evenings, on his way to the temple of Śrī Mahā-līṅga Svāmin. Bhāskara-rāya, however, would not notice the Saṃnyāsin, nor did he rise from his place and do obeisance to the Saṃnyāsin, who consequently began to entertain a feeling of animosity towards Bhāskara-rāya. Once they had occasion to meet each other at the temple of Śrī Mahā-līṅga Svāmin during Pradoṣa. The Saṃnyāsin wanted to wreak his vengeance on Bhāskara-rāya and in the presence of a large crowd of people began to condemn Bhāskara-rāya's action in not observing the rules of etiquette, which a householder should observe towards a Saṃnyāsin. Bhāskara-rāya coolly replied that if he made the customary prostration to him, his (the Saṃnyāsin's) life would be endangered. The Saṃnyāsin lost his temper and challenged Bhāskara-rāya to prove his statement. Bhāskara-rāya accepted the challenge and requested the Saṃnyāsin to put his gourd and staff on the ground. When Bhāskara-rāya prostrated himself before them, they were broken into a hundred pieces. The Saṃnyāsin was struck with awe and climbed down from his arrogant attitude. Approaching Bhāskara-rāya he addressed him as follows: "I owe you a thousand apologies for my ignorant behaviour

towards you. I now realise your greatness. I may, however, be permitted to represent to you that if you do not show respect to a Saṁnyāsin, your example will be followed by others and the Saṁnyāsa Āśrama itself will get discredited." Bhāskara-rāya felt the force of this representation and from that day onwards he would retire into the house on the approach of the Saṁnyāsin.

If this story is true, this behaviour of Bhāskara-rāya, which appears to savour of the superiority complex, requires to be explained and justified. Such explanation and justification are forthcoming in the *Setu-bandha* of Bhāskara-rāya. According to the *Sāstra*, a person who has undergone the *Śodhā-nyāsa* becomes one with the Supreme *Īśvara* and he cannot be expected to prostrate himself before any other man who has not undergone the above *Nyāsa*. If such an uninitiated man compels an Initiate to respect him by falling down at his feet, the former does so at his peril. The Initiate who has attained God-vision sees God everywhere and his whole life is full of rapture and divine worship and the difficulty comes in only, when such a person is provoked to action by the thoughtless curiosity of the natural man. Even here the *Sāstraic* warning is given more in the interests of the ordinary man, than with a view to fill the mind of the Initiate with an exaggerated idea of himself. The justly condemned superiority complex can find no place whatever in the mind of the Initiate.

THE RELIGION AND PHILOSOPHY OF BHĀSKARA-RĀYA

In the opening stanza of his Bhāṣya on the *Lalitā-sahasra-nāman*, Bhāskara-rāya gives expression to his unswerving faith in the threefold Veda, the three sacred fires (*Agni-s*) and Tri-purā, the Supreme Goddess. The Veda is the sole and ultimate authority on all matters of religious belief and practice. The three fires are the medium through which the Vedic rituals are to be performed. The Supreme Goddess, Tri-pura-sundarī, is the object of religious worship and devotion. Bhāskara-rāya is hence an ardent adherent of the Sanātana Vaidika-dharma. He belonged to the Ṛg-vedi-sākhā and scrupulously performed the Soma-yāga prescribed for a Brāhmaṇa householder. The form of the Supreme, which attracted him most and to whose service he devoted his long life and marvellous intellectual powers, was Devī Tri-pura-sundarī, whose Mantra is the S'rī-vidyā-pañca-dasākṣarī. Into this Mantra and into the worship of S'rī Devī he was initiated by Nṛ-simha *alias* Nṛ-simhānanda-nātha, who was the author of the *Sāmbhavānanda-kalpa-latā* and the *Paribhāṣā* śloka-s on the *Lalitā-sahasra-nāman*. Bhāskara-rāya assumed the Dikṣā name of Bhāsurānanda-nātha and had many devoted disciples, the most famous of whom was Umā'nanda-nātha, the author of the *Nityotsava*, a popular manual of the worship of S'rī-vidyā. My maternal grandfather's grandfather was one of the direct disciples of Umā'nanda-nātha.

Bhāskara-rāya based his religious philosophy on the synthetic doctrine promulgated by the illustrious Appayya Dīkṣita in his *Ratna-traya-parīkṣā*. According to that doctrine, the one attributeless *Brahman* assumed two forms by Its own inherent power of *Māyā*. These two forms are styled respectively *Dharma* and *Dharmin*. The form *Dharma* divided itself into male and female. The female form is the consort (Devī) of the Supreme Śiva (*Dharmin*). The male form, viz., Viṣṇu, became the material (*Upādāna*) cause of the Universe. These three forms together constitute the unconditioned Absolute. It is this synthetic doctrine, which enabled him to sing with equal religious rapture the glories of Śiva and Śakti and which accounts for the total absence of that bigotry, which invariably follows the heels of a narrow and one-sided conception of Īśvara.

In the realm of metaphysics Bhāskara-rāya was a convinced adherent and upholder of the A-dvaita-vāda, promulgated by the Great Saṃkara. He begins his commentary on the *Sapta-satī* with a fervent invocation to Śrī Saṃkarācārya, the teacher of teachers. He quotes profusely from standard A-dvaitic works like *Pañca-pādikā*, *Vārttika*, *Vivaraṇa*, *Bhāmatī*, *Samkṣepa-sārīraka*, *Pañca-dasī*, etc. Innumerable passages in his *Lalita-sahasra-nāma-bhāṣya* may be cited to prove his allegiance to the A-dvaita-vāda. Yet, in the face of this direct testimony, it is strange to find that a view prevails in certain quarters that Bhāskara-rāya's attitude towards the A-dvaita-vāda

was not altogether sympathetic. Certain passages from his VARIVASYĀ-RAHASYA, *Setu-bandha* and other works are pressed into service in support of this view. For example, in his commentary on the 3rd S'loka of the VARIVASYĀ-RAHASYA Bhāskara-rāya puts into the mouth of the Tāntrika who upholds the Parīṇāma-vāda the following criticism of the Vivarta-vāda of the A-dvaitin : " The element of difference existing between *Brahman* as cause and the world as effect is alone to be regarded as superimposed (Kalpita) and not the entire Universe." The self-same criticism of the Vedāntin's Vivarta-vāda is also found in the *Setu-bandha* and the *Lalitā-sahasra-nāma-bhāṣya*.

In reply to this view we have to point out as follows :

(a) The very fact that this criticism of the Vivarta-vāda is introduced by the words " The Tāntrika refutes " clearly indicates that it is not the final and considered view of Bhāskara-rāya. To us it seems that this criticism is levelled against the overstatements of certain later day A-dvaitin-s, who, in their zeal for systematization, pushed the theory of the illusoriness of the world (Mithyā-tva) to undue and indefensible lengths.

(b) Secondly, Bhāskara-rāya's attitude towards the Vivarta-vāda gains support from the famous verse of Bhārati Tīrtha's *Vākya-sudhā* alias *Dṛg-dṛśya-viveka*, which runs as follows : " Existence, Intelligence, Bliss, Form and Name—these five make up all objects whatever ; the first three constitute *Brahman* (the substratum) and the last two make up the world." The

plain import of this S'loka is that Name and form (Nāma-Rūpa) constitute the element of difference (Bheda) and when this is stultified (Bādhita), what remains is but the substratum (*Brahman*). This is what Bhāskara-rāya himself says at the end of his commentary on the 3rd S'loka of his VARIVASYĀ-RAHASYA: "An object as an object is ephemeral, but it is eternal in its aspect of *Brahman* (the substratum)."

(c) Thirdly, there is no inherent and deep-seated opposition between the Vivarta-vāda and the Pariṇāma-vāda. S'rī Saṃkarācārya himself states at the end of his Bhāṣya on the Brahma-sūtra (II, 1, 14): "Without rejecting the world of effects as unreal, he (Sūtra-kāra) has recourse to the Pariṇāma-vāda on the ground that it may be of use in meditations upon the Sa-guṇa Brahman." Sarva-jñātman, S'rī Saṃkara's pupil's pupil, deals with this question at length in his *Samkṣepa-sārīraka* and categorically declares that in the Vedānta system the Pariṇāma-vāda is but the necessary stepping stone, which naturally leads to the central doctrine of Vivarta-vāda (II, 61). The entire context (II, 55 to 82) merits the most careful consideration in this connection. The notion, therefore, that Bhāskara-rāya's attitude towards the A-dvaiṭa-vāda of S'rī Saṃkara is one of hostility, deserves to be summarily rejected.

BHĀSKARA-RĀYA'S LITERARY WORKS

Bhāskara-rāya wrote more than forty works. In his short biographical sketch of his Guru, Jagan-nātha

gives an informing list of the works of Bhāskara-rāya. He seems to have had a first hand knowledge of the contents of the works he has enumerated and on this account the information given by him is all the more valuable. It is a matter for regret that many of these works are not available at present and we fervently hope that a diligent examination of the contents of the private libraries in South India may bring to light many more of these monumental works of Bhāskara-rāya.

VEDĀNTA—(1) *Caṇḍa-bhāskara*. (2) *Nīlacalacapeṭikā*, written in reply to the *Prahasta*, which was probably a work on the Dvaita system of philosophy.

MĪMĀṂSĀ—(3) *Vāda-kautūhala* contains the report of a friendly debate, which took place in the court of a minor chieftain, between Bhāskara-rāya and Svāmi Śāstrin, the son of Nṛ-siṃhādhvarin, the teacher of Bhāskara-rāya. (4) *Bhāṭṭa-candrodaya*—Khaṇḍa-deva, the great Mīmāṃsā-writer composed his *Bhāṭṭa-dīpikā*, with a view to elucidate the Nyāya-s (maxims) which lie imbedded in the Mīmāṃsā-sūtra-s of Jaimini. Khaṇḍa-deva did not deal with the first Pāda of the first Adhyāya and the last four Adhyāya-s (13th to 16th), which constitute what is known as the *Samkarṣa-kāṇḍa*. Finding that Khaṇḍa-deva's work was incomplete in this respect, Bhāskara-rāya supplemented it, by writing his comments on the portions left out by Khaṇḍa-deva. As he himself says: "Till now Khaṇḍa-deva's work was a *Dīpikā*, because its beginning and end were wanting. It has now become the *Bhāṭṭa-candrikā*, as

it contains all the sixteen *Kalā-s*." There is a pun upon the word *Kalā*. The moon's *Kalā-s* are sixteen in number and Bhāskara-rāya's *Bhāṭṭa-candrikā* deals with all the sixteen chapters of Jaimini's *Mīmāṃsā-sūtra-s*. *Bhāṭṭa-candrodaya* is Bhāskara-rāya's commentary on the enlarged *Bhāṭṭa-dīpikā*, (i.e., *Bhāṭṭa-candrikā*).

VYĀKARAṆA—(5) *Rasika-rañjanī* is a commentary on the *Madhya-siddhānta-kaumudī* of Varada-rāja.

NYĀYA—(6) *Nyāya-maṇḍana*.

PROSODY—(7) *Chando-bhāskara* is a Bhāṣya on the *Chandaḥ-sūtra-s* of Piṅgala. (8) *Chandaḥ-kaustubha*. (9) *Vṛtta-candrodaya*. (10) *Vārttika-rāja*. (11) *Mṛta-samjīvanī*. Nos. (7), (8) and (9) are referred to by Bhāskara-rāya himself in his other works.

KĀVYA—(12) *Candra-sālā*. (13) *Madhurāmla*. (14) *Bhāskara-su-bhāṣita*.

SMṚTI—(15) *Smṛti-tattva*. (16) *Sahasra-bhojana-khaṇḍa-tīkā* is a commentary on the portion of the *Dharma-sūtra-s* of Baudhāyana which deals with the procedure to be adopted in *Sahasra-bhojana*. (17) *Saṅkha-cakrāṅkana-prāyaś-citta* prescribes the expiatory ceremonies to be undergone by those who brand their bodies with the weapons of Viṣṇu. This act is condemned by the *Smṛti-s*, though it has the sanction of the *Pāñca-rātra Āgama*. (18) *Ekādaśī-nirṇaya*. (19) *Pradoṣa-nirṇaya*. (20) *Tṛca-bhāskara*. (21) *Kuṇḍa-bhāskara*.

STOTRA—(22) *Siva-stava*. (23) *Devī-stava*. (24) *Siva-daṇḍaka* (published by the S'rī Vāṇī Vilas Press

of *S'ri-raṅgam*). (25) *Sivāṣṭottara-sata-nāma-stotra-vyakhya*. This work was published some years ago by Paṇḍit Jyeṣṭhārām Mukund-jī of Bombay. In this work Bhāskara-rāya has explained the 108 names of Śiva, contained in the *Sivāṣṭottara-sata-nāma-stotra* of the Skānda-purāṇa. Each name of Śiva is explained in a Śloka and 108 different metres are employed for the purpose. This small treatise proves Bhāskara-rāya's mastery over the intricacies of Saṃskṛt Prosody. The *Sivāṣṭottara-sata-nāma-stotra* was also commented upon by the famous Nīla-kaṇṭha Dīkṣita in his *Siva-tattva-rahasya*.

MANTRA-SĀSTRA—(26) *Kha-dyota*, a commentary on the *Gaṇa-pati-sahasra-nāman*. (27) *Candralāmbā-māhātmya-ṭīkā*. (28) *Nātha-nava-ratna-mālā-mañjūṣā*, a short hymn in praise of his Dīkṣā-guru. (29) *Bhāvanopaniṣad-bhāṣya* with prayoga. This work deals with the worship of Ś'ri-cakra in the various parts of the body without the use of external symbols. (30) *S'ri-sukta-bhāṣya*. (31) *Kaulopaniṣad-bhāṣya*. A perusal of this work which has been published by Arthur Avalon (Sir John Woodroffe) is sure to dispel the many mistaken notions which people entertain about the Kaula system of worship. (32) *Tri-puropaniṣad-bhāṣya*. (33) *Sau-bhāgya-bhāskara*, a commentary on the *Lalitā-sahasra-nāman* has been printed in the Telugu and the Deva-nāgarī scripts. It is a monument of Bhāskara-rāya's superhuman erudition and is an indispensable guide in all matters relating to Mantra-sāstra. (34) *Sau-bhāgya-candrodaya* is a commentary

on Vidyā''nanda-nātha's *Sau-bhāgya-ratnākara*, a well known treatise on the science and religion of Śrī-vidyā. (35) VARIVASYĀ-RAHASYA with *Prakāsa*. (36) *Tri-pura-sundarī-bāhya-varivasyā* deals with the external worship of Śrī Devī with the use of physical symbols. Bhāskara-rāya himself refers to this work in his *Lalitā-sahasra-nāma-bhāṣya*. (37) *Ratnāloka*, a commentary on Paras'u-rāma's *Kalpā-sūtra*. (38) *Gupta-vatī*, a commentary on the *Durgā-sapta-satī* which forms part of the *Mārkaṇḍeya-purāṇa*. This has been published along with (39) *S'ata-sloki*, which summarises the various Mantra-s embodied in the *Sapta-satī*. (40) *Mā-lā-mantroddhāra* expounds what are known as the fifteen *Khadga-mālā-mantra-s* found in the *Lalitā-pariśiṣṭa-tantra*. (41) *Setu-bandha* is Bhāskara-rāya's *magnum opus*. It is a commentary on a portion of the *Vāma-keśvara-tantra* dealing with the external and internal worship of Śrī Tri-pura-sundarī. Bhāskara-rāya's marvellous attainments—intellectual, literary and spiritual—find their fruition here. We may safely assert that, in his *Setu-bandha*, Bhāskara-rāya has said the last word on the religion and philosophy of Śrī-vidyā.

VEDIC—(42) *Vaidika-kos'a*, a short glossary of certain Vedic words was published in Bombay some years back.

Of the above 42 works (1), (2), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17), (18), (19), (20), (21), (22), (23), (27), (30) and (37) are only known by name. The rest are available either in manuscripts or in print.

In his VARIVASYĀ-RAHASYA and *Lalitā-sahasra-nāma-bhāṣya*, Bhāskara-rāya says that he would write commentaries on the *Tantra-rāja* and the *Lalitā-stuti*. It is not known whether the promise was fulfilled.

The catalogue of Saṃskṛt manuscripts in the Adyar Library mentions a commentary by Bhāskara-rāya named *Vilāsa* on Bhaṭṭoji Dikṣita's *Siddhānta-kaumudī*. In the Sarasvati Mahāl Library, Tanjore, there is a manuscript of a small work by Bhāskara-rāya on Mīmāṃsā named *Matvartha-lakṣaṇā-vicāra*. This may probably form a section of the *Vāda-kautūhala* already noticed by us.

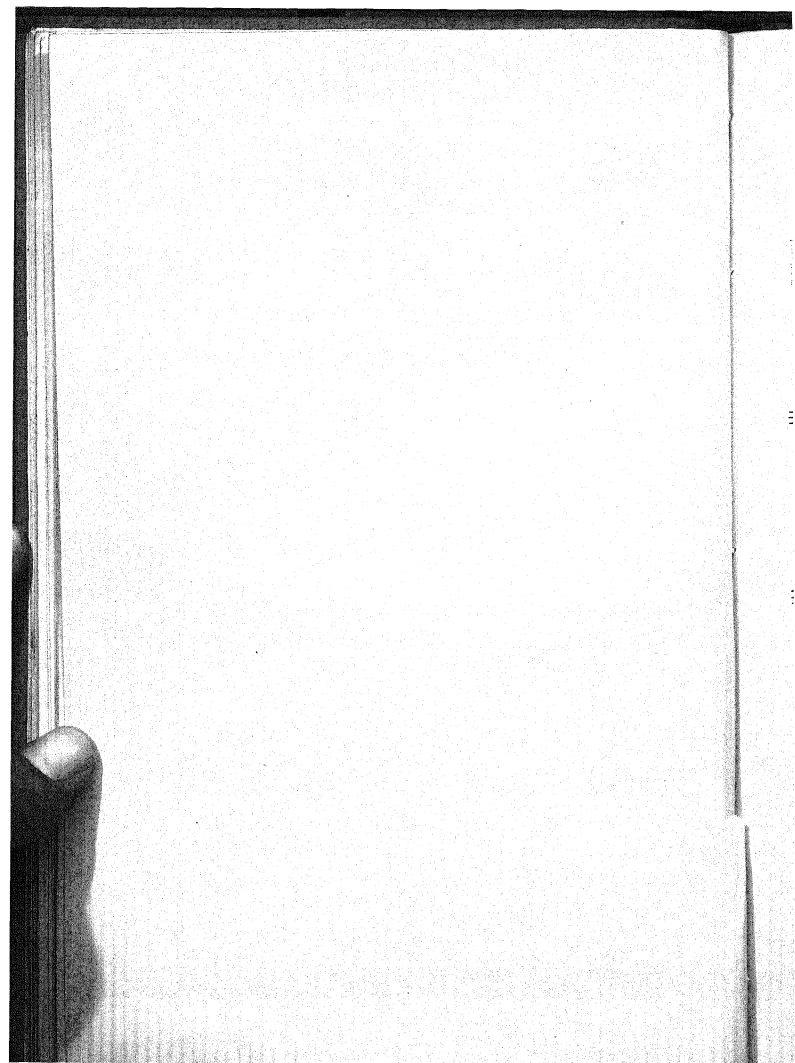
A perusal of the available works of Bhāskara-rāya will reveal to a discriminating reader, that Bhāskara-rāya possessed rare literary gifts which he ungrudgingly employed in the service of God and man. His style possesses a refreshing directness and precision, which is rarely found in later day Saṃskṛt authors. That his poetical talents were of no mean order is proved by the choice quotations extracted by Jagan-nātha in his biographical sketch. His learning was truly encyclopædic. It extended from the rudiments of the art of cooking to intimate acquaintance with the giddy heights of philosophic speculation. His masterly introduction to his *Setu-bandha*, where he makes a brilliant and successful attempt to evolve a comprehensive synthesis of "the sublime philosophy and the satisfying religion" of the Veda, is enough to accord him a permanent place in the galaxy of literary and philosophical luminaries of this sacred land of

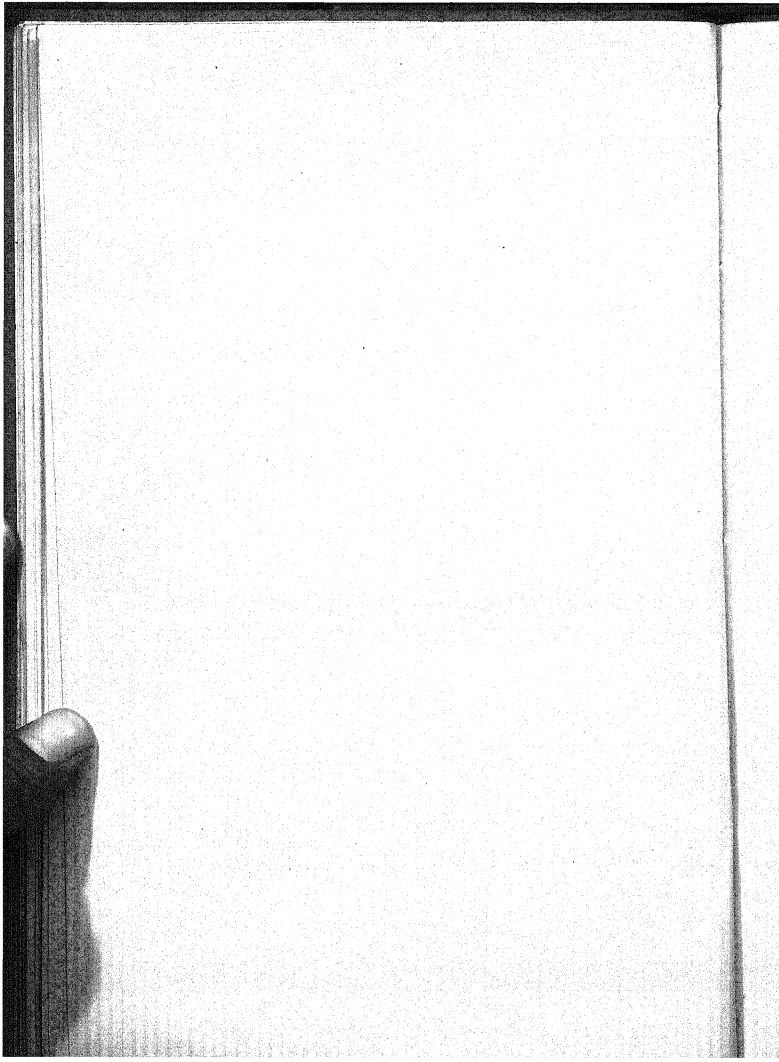
Bhārata-varṣa. His devoted disciple, Jagan-nātha, pays the following loving tribute to his master, with which we should like to conclude this introduction.

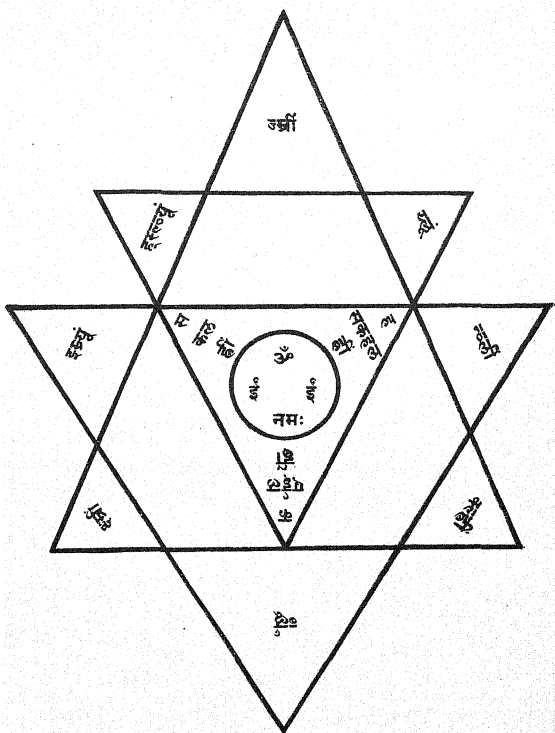
भूषावानखिलैर्गुणैः स्वकृतिभिः संतानवान्भूयसा
 विद्याभिर्धनवान्सुधाधवलय कीर्त्या चिरं देहवान् ।
 पित्रा दैवतवानभूत्सुकृतवाल्लोकोपकारेण यः
 साधर्म्यं लभतामनेन भुवि कः श्रीभारतीयज्वना ॥

Tanjore }
 15-6-1934 }

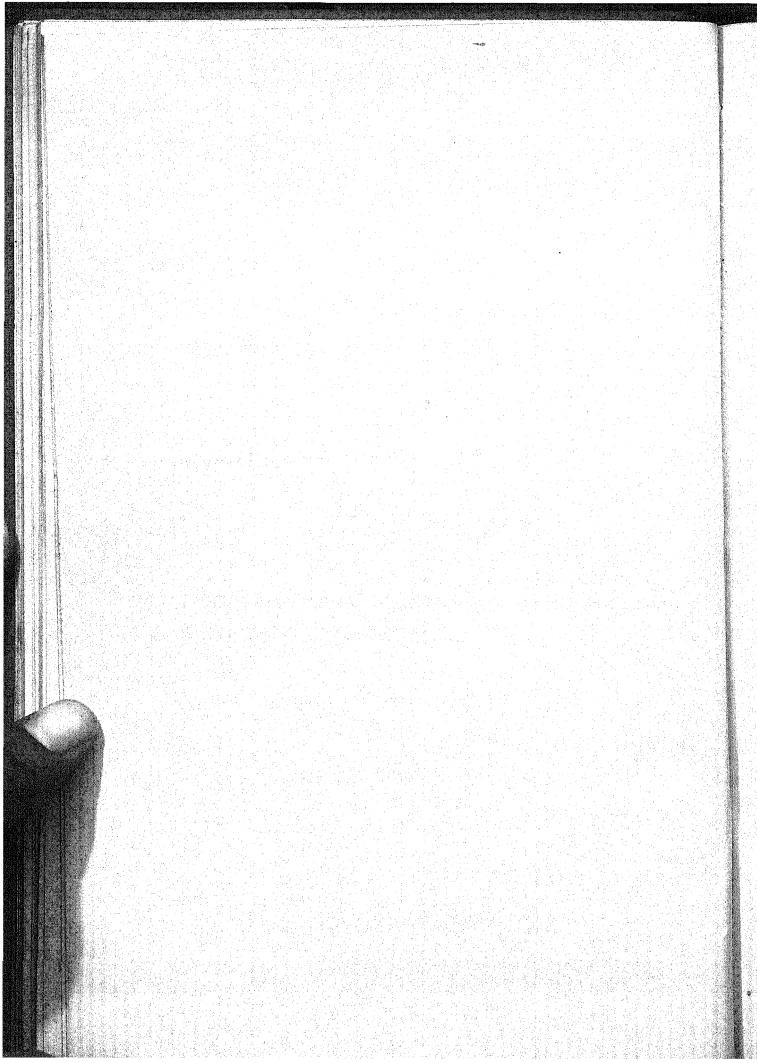
R. KRISHNASWAMI ŚĀSTRĪ







विन्दुत्रिकोणगर्भमष्टकोणचक्रम् ।



॥ श्रीः ॥

वरिवस्यारहस्यम्

सव्याख्यानम्

प्रथमोऽंशः ।

विद्यानां च मनूनां मनुसंख्यानां च विद्यानाम् ।
उपदेष्टा जयतितरां नरसिंहानन्दनाथगुरुः ॥
वरिवस्यारहस्याख्यो ग्रन्थो यः स्वेन^१ निर्मितः ।
तत्र दुर्घटशब्दानामर्थः संक्षिप्य कथ्यते ॥

‘तद्विज्ञानार्थं स गुरुमेवाभिगच्छेत्’ (मु० उ० २-१२) ‘आचार्य-
वान्पुरुषो वेद’ (छा० उ० ६-१४-२) इत्यादिश्रुत्या गुरूपसदनस्य
तत्त्वज्ञानजनकत्वात्प्रथमं सकलमन्त्राधिष्ठातृदेवताऽपररूपं गुरुं श्लेषेण तदैवतं
नरसिंहं च विघ्नविघाताय स्तुवनसंप्रदायं तदाज्ञयैव प्रवर्तयति—

प्रह्लादाभीष्टदाने विबुधसमुदयस्तूयमानापदाने

(५)शेषक्षोणीभृदन्तःप्रविलसितपदाहोबलक्षेत्रगर्भात् ।

प्रादुर्भूते हिरण्यद्विरदमतिमदध्वान्ततन्त्रं निहन्तुं

धीरे सच्छास्त्रयोनौ मम भुवनगुरावस्तु भक्तिर्नृसिंहे ॥

^१ यस्तेन (?)

प्रह्लादाख्यो दैत्यः, तदभीष्टानां दानं यस्मात्; पक्षे प्रकृष्टो ह्लादो ब्रह्मानन्दः, तस्य, अभीष्टानां धर्मार्थकामानां च दानं यस्मात्; तस्मिन् । विबुधानां देवानां पण्डितानां च समुदयेन समुदायेन स्तूयमानमपदानं पूर्वचरित्रं यस्य तस्मिन् । ‘अपदानं कर्म वृत्तम्’ इत्यमरः । हिरण्याख्यो योग्यतया हिरण्यकशिपुः, नामैकदेशे नामग्रहणात्; स एव द्विरदः, सिंहवध्यत्वात्; तम् । कीदृशं तम्? अतिशयितमद् एवाज्ञानपरिणामत्वाद् ध्वान्तम्, तत्तन्त्रं तदधीनम्, मदपरवशमिति यावत्; पक्षे हिरण्यं धनोपलक्षणम्, द्विरदाः सेनाऽङ्गोपलक्षणम्, मतिरसच्छास्त्रज्ञानम्, तत्संबन्धी मदो येषां तेषां ध्वान्तानां ध्वकारो ऽन्ते येषां नास्ति तेषां माध्वानां तन्त्रं शास्त्रं निहन्तुं शेषक्षोणीभूतः शेषाचलस्यान्तः प्रविलसितं शोभमानं पदं स्थानं यस्याहोबलाख्यक्षेत्रस्य, तस्य गर्भान्मध्यात्, पक्षे, अशेषाणां समस्तानां क्षोणीभृतां राज्ञां मध्ये प्रविलसिते पदे चरणौ यस्याहोबलाख्यस्य पुरुषधौरैयस्य, तस्य क्षेत्रं पत्नी, तस्या गर्भात्, प्रादुर्भूते; धीरे धैर्यशालिनि, पक्षे धियं रातीति धीरः पण्डितस्तस्मिन्; सतां शास्त्राणां योनिः कारणम्, ‘यस्य निःश्वसितं वेदाः,’ ‘छन्दाःसि जज्ञिरे तस्मात्’ इत्यादिश्रवणात्; सच्छास्त्राण्येव योनिर्ज्ञापकहेतुर्यस्येति वा, ‘तं त्वौपनिषदं पुरुषं पृच्छामि’ (बृ० उ० ३-९-२६) इति श्रवणात्, शास्त्रयोनित्वाधिकरणे द्वेषाऽपि व्याख्यानात्; पक्षे सच्छास्त्राणां योनिः कर्ता, ग्रन्थकर्तेति यावत्; तस्मिन्मुवनगुरौ नृसिंहे नरकेसरिणि, नृसिंहनामके च मम भक्तिरस्त्विति प्रार्थना । अत्रोपमेयोपमाया उपमाया अभेदस्य वा ध्वनिः । श्लेषो ऽलंकारः । सो ऽपि च प्रकृतोभयविषयकः सभङ्गो ऽभङ्गश्च । स्रग्धरा वृत्तम् ॥ १ ॥

May my devotion be unto Lord (my preceptor)
Nṛ-siṃha, the bestower of Prahlāda's heart's desires

(of Supreme Bliss as well as other goals of human desire), whose glorious deeds of old have been extolled by the celestial hordes (assemblage of the wise), who sprang forth in the holy place of Aho-bala *effulging* amidst the region of mount S'eṣa (who came out of the loins of the spouse of Aho-bala, whose feet were ever present in the hearts of one and all of the princes) to slay the elephant Hiranya influenced by the extreme rut of darkness (to refute the tenets of the Dhvānta-s [Mādhva-s, the followers of Madhva] filled with the pride of gold, elephants and their false doctrines), the Brave One (one brimming with learning), the fountain-source of sacred lore, (the author of sacred books) and the father of the Universe (the spiritual guide of the world). (1)

आ प्राचः कामरूपाद् द्रुहिणसुतनदप्लावितादा प्रतीचो

¹गांधारात्सिन्धुसान्द्राद्रघुवरचरितादा च सेतोरवाचः ।

आ केदारादुदीचस्तुहिनगहनतः सन्ति विद्वत्समाजा

ये ये तानेष यत्नः सुखयतु समजान्कश्चमत्कर्तुमीष्टे ॥

कामरूपगांधारौ देशौ । सेतुकेदारौ क्षेत्रे । द्रुहिणसुतसिन्धू नद-
विशेषौ । विदुषां विद्योपासकानां समाजाः, 'न शिल्पादिज्ञानयुक्ते
विद्वच्छब्दः प्रयुज्यते' इत्यादिना विद्वच्छब्दस्योपासकपरतायास्त्रिशत्याम्
(श्लो० ८५) प्रदर्शनात् । समजाः पशुगणाः । 'पशूनां समजो ऽन्येषां
समाजः' इत्यमरः ॥ २ ॥

May this attempt of mine satisfy the assemblies of learned men (to be met with) as far to the east as Kāma-rūpa over which the river Brahma-putra flows, as far to the west as Gāṃ-dhāra, profusely watered by the Indus, as far to the south as Setu hallowed by the foot-prints of Raghu-vara, and as far to the north as Kedāra, thickly covered with snow. Who has the power to gratify multitudes of brutes? (2)

स जयति महान्प्रकाशो यस्मिन्दृष्टे न दृश्यते किमपि ।
कथमिव तस्मिञ्ज्ञाते सर्वं विज्ञातमुच्यते वेदे ॥ ३ ॥

स सर्वेषामात्मत्वेन प्रसिद्धः, महान्देशकालाद्यनवच्छिन्नः परा-
प्रकाश्यः, प्रकाशः सर्वदा स्नावृतात्मस्वरूपज्योतिः, 'स्वरूपज्योतिरेवान्तः'
इति रहस्यागमात्, 'न तत्र सूर्यो भाति' (क० उ० ५-१५) इत्यादि-
श्रवणाच्च । जयति सर्वोत्कर्षेण वर्तते । यस्मिन्नधिष्ठाने दृष्टे निर्विकल्पात्मक-
चरमवृत्तिविषयीकृते सति किमपि दृश्यं न दृश्यते, अधिष्ठानज्ञाननाशयत्वात् ।
अत एवैकविज्ञानेन सर्वविज्ञानं श्रुतावुक्तं कथं संगच्छत इति साश्चर्यमाह—
कथमिवेति । अथ वा, विवर्तवादं वेदान्तिसंमतं परिणामवादी तान्त्रिको
दूषयति—कथमिवेति । तन्मते मृद्धटादिदृष्टान्तानुपपत्तिरित्यर्थः । अत्रेयं
तान्त्रिकप्रक्रिया—'इच्छामि,' 'जानामि' इत्यादावुत्तमपुरुषान्तर्भासमानं
स्फुरणान्वयि ज्ञानमेव प्रकाशाभिधं ब्रह्म । तच्च सर्वज्ञत्वसर्वेश्वरत्वसर्वकर्तृत्व-
पूर्णत्वव्यापकत्वादिशक्तिसंवलितम् । तस्य चानन्दरूपांश एव स्फुरणं परा
ऽहंता, विमर्शः, परा ललिता भट्टारिका, त्रिपुरसुन्दरीत्यादिपदैर्व्यवहियते ।
उक्तं च विरूपाक्षपञ्चाशिकायां विश्वशरीरस्कन्धे—'ईश्वरता कर्तृत्वं स्वतन्त्रता

चित्स्वरूपता चेति । 'एते ऽहंतायाः किल पर्यायाः सद्भिरुच्यन्ते ॥' इति ।
 पराहंतामन्तरेणेदंताया असंस्फुरणादहमिदमोः ससंबन्धिकादिदंपदगम्यस्य
 दृश्यस्याहंतारूपशक्त्या तद्विशिष्टब्रह्मणा वा जन्यत्वम् । तच्च दृश्यं तत्परिणाम
 एव, 'तस्यां परिणतायां तु न कश्चित्पर इष्यते' इति वामकेश्वरतन्त्रात्,
 'वाचाऽऽरम्भणं विकारः' (छा० उ० ६-१-४) इत्यादिश्रुतीनां तत्रैव स्वार-
 स्याच्च । शक्तिशक्तिमतोरुपादानोपादेययोरत्यन्तमभेदः, न पुनरौपनिषदादि-
 वद्वेदाभेदौ । अत एव 'सर्वं खल्विदं ब्रह्म' (छा० उ० ३-१४-१) इति
 सामानाधिकरण्यमभेदे, न पुनर्वाधायाम् । अद्वैतश्रुतयः सर्वा अप्येतदभिप्रायिका
 एवाविरुद्धाः । सर्वप्रमाणमूर्धन्यया श्रुत्या तदनुसारितन्त्रैश्चाद्वैते कथिते, तद्वि-
 रुद्धत्वेन भासमानः कार्यकारणयोर्भेदांश्च एव कल्पित आस्तां न पुनः सर्वो
 ऽपि प्रपञ्चः । 'नेह नाना ऽस्ति किंचन' (बृ० उ० ४-४-१९) इत्यादि-
 श्रुतिष्वपि भेदांशस्यैव निषेधो न प्रपञ्चस्य । 'एकमेवाद्वितीयम्' इत्यादौ
 श्रूयमाणो भेदवत्प्रपञ्चाभावो ऽपि विशेषणाभावप्रयुक्त एव । अत एव
 भामत्यां हाटकमकुटग्रन्थे भेदस्यैव हाटकन्यूनसत्ताकत्वं न मकुटस्योक्तम्,
 परिणामस्य परिणामिसमानसत्ताकत्वावश्यकत्वात् । 'मायामात्रमिदं द्वैतम्'
 (गौड० १-१७) इत्यत्रापि द्वैतशब्देन भेदस्यैव मिथ्यात्वमुच्यते, न
 पुनर्भेदवतः ; तत्वात्वे तु प्रतियोगितासंबन्धेन जगत इवानुयोगितासंबन्धेन
 ब्रह्मणो ऽपि भेदवत्त्वस्य सत्त्वात्सदसद्ब्रह्मभावो निरूप्यत इति न्याय-
 सिद्धत्वाविशेषान्मिथ्यात्वापत्तेः । ततश्च श्रुतेरपि परिणामवाद एव संमतः
 सिध्यति । भगवता व्यासेनापि 'प्रकृतिश्च प्रतिज्ञादृष्टान्तानुपरोधात्'
 (ब्र०सू० १-४-१३) इत्यस्मिन्नधिकरण एकविज्ञानेन सर्वविज्ञानप्रतिज्ञां
 मृद्धटनखनिकृन्तनादिदृष्टान्तम् 'बहु स्यां प्रजायेय' (तै० उ० २-७)

इत्यभिध्योपदेशादिकं चानुसंधानेन परिणामवाद एवाभिप्रेतः, कण्ठ-
 रवेणोक्तश्च 'आत्मकृतेः परिणामात्' (ब्र० सू० १-४-२६) इति सूत्रे ।
 भाष्यकारैरपि तत्र विवर्तवादानुसारेण व्याचक्षाणैरपि सौन्दर्यलहर्याम्
 'मनस्त्वं व्योम त्वम्—' (३५) इति श्लोके 'त्वयि परिणतायाम्' इति
 स्वाभिमतः परिणामवाद एव स्फुटीकृतः । अस्मिन्पक्षे रहस्यनामसहस्रे
 'मिथ्याजगदधिष्ठाना' (७३५) इत्यादौ श्रूयमाणं मिथ्यात्वं तु स्वानति-
 रिक्तरूपत्वम्, घटादिरूपेणानित्यत्वं ब्रह्मरूपेण नित्यत्वम्, मृद्वटयोरभेदे
 ऽपि घटरूपेण ध्वस्तत्वं मृद्वूपेणाध्वस्तत्वं चेत्यादिवद्विरुद्धधर्मनिरासादिक-
 मूढमित्यादिकः शांभवानन्दकल्पलतायां विस्तरः ॥ ३ ॥

That Great Radiance triumphs, at the sight
 whereof whatsoever else is not seen. While so, how
 is it said in the Veda-s that all is known on Its being
 known ! (3)

इममेवार्थं श्लोकद्वयेनाह—

नैसर्गिकी स्फुरत्ता विमर्शरूपा ऽस्य वर्तते शक्तिः ।

तद्योगादेव शिवो जगदुत्पादयति पाति संहरति ॥ ४ ॥

इहोत्पादनादि त्रयं तिरोधानानुग्रहयोरुपलक्षणम् ॥ ४ ॥

It has the S'akti (Power) of Vimarśa which may
 be defined as inherent throbbing. It is in conjunction
 with S'akti that S'iva creates, sustains and destroys
 the world. (4)

सा ऽवश्यं विज्ञेया यत्परिणामादभूद्देष्टा ।

अर्थमयी शब्दमयी चक्रमयी देहमय्यपि च सृष्टिः ॥ ५ ॥

अवश्यम्, सर्वविज्ञानसाधनत्वान्मोक्षादिपुरुषार्थप्रदत्वाच्च । अर्थमयी शिवादिक्षित्यन्तषट्त्रिंशत्तत्त्वरूपा । शब्दमयी पराऽऽदिवैस्वर्यन्ता । चक्रमयी बिन्द्वादिभूगृहान्ता । देहमयी सूक्ष्मादिस्थूलान्ता ॥ ५ ॥

She (S'akti) by whose transformation this creation in the form of Artha-s (objects), S'abda-s (words), Cakra-s (plexuses) and Deha-s (bodies) exists, should by all means be unravelled by us. (5)

तज्ज्ञानार्थमुपाया विद्या लोके चतुर्दश प्रोक्ताः ।

^१तेष्वपि च सारभूता वेदास्तत्रापि गायत्री ॥ ६ ॥

चतुर्दश विद्याः—चत्वारो वेदाः षडङ्गानि न्यायो मीमांसा पुराणं धर्मशास्त्रं चेति । तन्त्राणां धर्मशास्त्रे ऽन्तर्भावः । तेषां प्रामाण्यसमर्थनं ^२त्वस्मदीये त्रिपुरसुन्दरीबाह्यवरिवस्याविधौ द्रष्टव्यम् । तन्त्रराजव्याख्याने च विस्तरेण तन्त्राणां धर्मशास्त्रे ऽन्तर्भावः प्रपञ्चयिष्यते । एवं च न शिष्टा-कोपाधिकरणस्थवास्तिकविरोधः, शास्त्रपरिमाणानतिक्रमात् ॥ ६ ॥

The fourteen Vidyā-s are the expedients to be employed by us in this world to understand Her aright. Even among them the most essential are the Veda-s and therein especially the Gāyat-tri. (6)

^१ तास्वपि.

^२ वास्मदीये.

तस्या रूपद्वितयं तत्रैकं यत्प्रपठ्यते (ऽ)स्पष्टम् ।

वेदेषु चतुर्ष्वपि परमत्यन्तं गोपनीयतरम् ॥ ७ ॥

तस्या गायत्र्याः । स्पष्टमस्पष्टं चेति पदच्छेद आवृत्त्या । चरण-
त्रयम् 'तत्सवितुः' इत्यादि स्पष्टम् । 'परोरजसे सावदोम्' इति चतुर्थ-
चरणं त्वस्पष्टमित्यर्थः । परं श्रीविद्याऽऽख्यं द्वितीयं रूपम् ॥ ७ ॥

She (Gāyat-trī) is of two forms: one of them, clear, being what is recited in the four Veda-s; the other (S'rī-vidyā), not clear, being very much esoteric. (7)

यद्यपि तन्त्रराजादौ सौन्दर्यलहरीं च हादिविद्याया एव प्रथममुद्धारो
दृश्यते, तथा ऽपि 'श्रीविद्यैव तु मन्त्राणां तत्र कादिर्यथा परा' इति
वचनात्, षोडशीघटकत्वाच्च, 'यदक्षरैकमात्रे ऽपि,' 'यदेकादशमाधारम्'
इत्यादिरहस्यार्थप्रतिपाद्यक्षरशालित्वाच्च, त्रिशत्यामस्या एवादराच्च, त्रिपुरोप-
निषद्येतन्मूलकत्वेनैवान्यासामुद्धाराच्च, योगिनीहृदयादावुक्तानामिहापि वक्ष्य-
माणानामर्थानामत्रैव स्वारस्याच्च, शाङ्खायनश्रुतौ 'चत्वार ई विभ्रति'
इत्यस्यामृचि च प्रथममस्या एवोद्धाराच्च कादिविद्यायाः प्राधान्यमिति
¹द्योतयंस्तस्याः प्रतीकमादत्ते—

कामो योनिः कमलेत्येवं ²सांकेतिकैः शब्दैः ।

व्यवहरति न तु प्रकटं यां विद्यां वेदपुरुषो ऽपि ॥ ८ ॥

¹ द्योतयन्नस्याः

² सांकेतिकैः

‘कामो योनिः कमला वज्रपाणिर्गुहाहसा मातरिश्वा ऽभ्रमिन्द्रः । पुनर्गुहासकला मायया च पुरूष्येषा विश्वमाता ऽऽदिविद्या ॥’ इति शाङ्खायनश्रुतिः । कामो मातरिश्वा च ककारः । योनिरेकारः । कमला तुरीयः स्वरः । वज्रपाणिर्निन्द्रश्च लकारः । गुहाद्वयं माया च लज्जाबीजम् । ह्रसेति सकलेति च स्वरूपम् । गुहया सह समासाद्गुहवचनं न पुनः सकारो दीर्घः । एवं लकारो ऽपि । अञ्च हकारः । एतादृशैः ^१सांकेतिकैः शब्दैर्व्यवहारादत्यन्तगोपनीयत्वं समर्थितं भवति ॥ ८ ॥

Even the Veda-puruṣa talks of such Vidyā in such conventional terms as *Kāmo yoniḥ kamalā*, etc. and not explicitly. (8)

विद्यावर्णानुद्धरति—

क्रोधीशः श्रीकण्ठारूढः कोणत्रयं लक्ष्मीः ।

मांसमनुत्तररूढं वाग्भवकूटं प्रकीर्तितं प्रथमम् ॥ ९ ॥

शिवहंसब्रह्मवियच्छकाः प्रत्येकमक्षरारूढाः ।

द्वैतीयिकं कूटं कथितं तत्कामराजाख्यम् ॥ १० ॥

शिवतो वियतो मुक्तं तृतीयमिदमेव शक्तिकूटाख्यम् ।

ह्रस्वेखानां त्रितयं ^२कूटत्रितये ऽपि योज्यमन्ते स्यात् ॥ ११ ॥

क्रोधीशो ब्रह्मा च ककारः । श्रीकण्ठो ऽनुत्तरमक्षरं चाकारः । तमारूढस्तेन युक्तः । कोणत्रयं योनिः । लक्ष्मीः कमला । मांसं शक्रश्चेन्द्रः ।

^१ सांकेतिकैः

^२ कूटत्रितयस्य.

शिवो वियच्च हकारः । हंसः सकारः । अक्षरसमूहात्मकत्वात्कूटत्व-
व्यपदेशः ॥ ९—११ ॥

Krodhī'sa (*K*) along with S'ri-kāṇṭha (*a*), Koṇa-
traya, *i.e.*, triangle (*E*), Lakṣmī (*Ī*), Māṃsa (*L*) along
with An-uttara (*a*), constitute the first Group known as
Vāg-bhava-kūṭa. (9)

S'iva (*H*), Haṃsa (*S*), Brahman (*K*), Viyat (*H*),
S'akra (*L*), these severally conjoined with Akṣara
(*a*), constitute the second Group known as Kāma-rāja-
kūṭa. (10)

The selfsame Group, rid of S'iva (*Ha*) and Viyat
(*Ha*), constitutes the third one known as S'akti-kūṭa.
At the end of these three Groups should be added
three Hṛl-lekhā-s (one in each). (11)

हृल्लेखायाः स्वरूपं तु व्योमाग्निर्वामलोचना^१ ।

बिन्द्वर्धचन्द्रोर्धिन्यो नादनादान्तशक्तयः ॥ १२ ॥

व्यापिकासमनोन्मन्य इति द्वादशसंहतिः ।

बिन्द्वादीनां नवानां तु समष्टिर्नाद उच्यते ॥ १३ ॥

व्योम हकारः केवलो न त्वकारविशिष्टः । अग्नी रेफस्तादृशः ।
^२वामलोचनेकारः । बिन्द्वादयो नवापि सूक्ष्मसूक्ष्मतरसूक्ष्मतमकालैरुच्चार्या
ध्वनिविशेषाः, वर्णविशेषा वा । न च ककारादिवत्स्पष्टमनुच्चार्यत्वात्तन्त्री-

^१ वामलोचनम्.

^२ वामलोचनमीकारः.

स्वरतुल्यत्वेन श्रूयमाणत्वाच्च कारप्रत्ययाद्यभावाच्च 'बीजबिन्दुध्वनीनां च त्रिकूटेषु ग्रहात्मिका' इत्यादौ ध्वनिपदेनैव तन्त्रेषु व्यवहाराच्च न वर्णत्व-
मर्धचन्द्रादेरिति वाच्यम्, अनुस्वारविसर्गादावुक्तहेतुसत्त्वे ऽपि वर्णत्व-
स्येष्टत्वात् । कथमन्यथा 'त्रिषष्टिश्चतुःषष्टिर्वा वर्णाः शंभुमते मताः'
(पा० शि० ३) इति प्रतिज्ञाय 'अनुस्वारो विसर्गश्च—' इति परिगणनं
शिक्षायां संगच्छेत ? न च तादृशसंख्याविरोधादेव नात्र वर्णत्वम्, तत्र
स्पष्टोच्चार्याणामेव गणनात् । न च तात्त्वादिपरिगणितस्थानानामिव्यङ्ग्यत्वाच्च
वर्णत्वम्, तदनभिव्यङ्ग्यत्वस्य पश्यन्त्यादावव्याप्तेः, 'चत्वारि वाक्परिमिता
पदानि' (ऋ० २-३-२२) इति श्रुत्या वर्णसमूहात्मकपदत्वस्य स्पष्टमुक्तत्वाच्च ।
अत एव चतुःशतीशाखे नादस्यार्धवर्णनं संगच्छते । न च रथघोषवत्पदार्थ-
स्मारकत्वोपपत्तिः ; तत्र हि तत्कालकरणीयत्वसंबन्धेन माहेन्द्रस्तोत्रोपाकरणस्य
स्मृतिविषयताया वाचनिकत्वेन रथघोषसामान्यस्य लौकिकादिसाधारणस्य
स्मारकत्वाभावेन तस्य तत्र शक्तेरयोगात्, प्रकृते तु न तथेति वैषम्यात् ;
'हृल्लेखात्रयसंभूतैस्तिथिसंख्यैस्तथा ऽक्षरैः' इत्यादौ प्रतिहृल्लेखं हकाररेफे-
कारानुस्वारनादपञ्चकमिति पञ्चदशाक्षराणीत्युक्त्या, नादे ऽक्षरत्वव्यवहार-
स्यासकृद्योगिनीहृदये 'भूमिश्चन्द्रः शिवो माया शक्तिः कृष्णाध्वमादनौ ।
अर्धचन्द्रश्च बिन्दुश्च नवार्णो मेरुरुच्यते । महात्रिपुरसुन्दर्या मन्त्रा
मेरुसमुद्भवाः ॥' इति ज्ञानार्णवादावप्यसकृद्व्यवहारस्य दर्शनाच्च । ध्वनि-
पदेन व्यवहारस्तु तत्तुल्यत्वाल्लक्षणया ध्वनिपर्यायनादपदवाच्यत्वात्त्वार्थ-
रूपलक्षणया वा नेय इति दिक् । एवं च प्रथमतृतीयकूटे अष्टादश-
वर्णात्मके ; ^१मध्यमकूटं तु चतुरधिकम् ; संहत्याष्टपञ्चाशद्वर्णात्मिका विद्येति
सिद्धम् । यद्यपि बिन्दुविनिर्मुक्तानामष्टानामेव नादसंज्ञा मन्त्रशाखे,

तथा ऽपि व्यवहारसौकर्याय तत्सहितानामेव सा ऽत्र कृतेति
ध्येयम् ॥ १२, १३ ॥

The form of Hṛl-lekhā is made up of the twelve letters—Vyoman (*H*), Agni (*r*), Vāma-locanā (*ṛ*), Bindu (*m*), Ardha-candra, Rodhinī, Nāda, Nādānta, S'akti, Vyāpikā, Sa-manā and Un-manī. The Samaṣṭi (aggregate) of the nine beginning with Bindu is known as Nāda. (12, 13)

सिद्धमेवाह—

प्रथमे ऽष्टादश वर्णा द्वाविंशतिरक्षराणि मध्ये स्युः ।

प्रथमेन तुल्यमन्त्यं संघातेनाष्टपञ्चाशत् ॥ १४ ॥

In the first Group there are eighteen letters; in the middle Group there are twenty-two letters; the last Group is similar to the first; thus there are in the aggregate fifty-eight. (14)

वर्णानां कालानाह—

मात्राद्वितयोच्चार्या कामकला च त्रिकोणा च ।

बिन्दुरहितहृत्तेखा मात्राकालत्रयोच्चार्याः ॥ १५ ॥

अन्येषां वर्णानां मात्राकालो ऽर्धमात्रया सहितः ।

बिन्दोरर्धं मात्रा परे परे चापि पूर्वपूर्वार्धाः ॥ १६ ॥

संहत्यैकलवोनो मात्राकालो ऽस्य नादस्य ।

मात्रा लब्धक्षरस्य कालः । तद्विगुणो गुर्वक्षरस्य । अत एव कामकला कमला त्रिकोणा योनिश्च द्विमात्रा । ह्रस्वेखायां द्वयोर्व्यञ्जनयोरैका मात्रा, कामकलाया द्वे मात्रे इति तिस्रः । अन्येषामकारसहितानां 'ककारादिदशवर्णानाम् । बिन्दोरपि व्यञ्जनत्वादर्धा मात्रा, 'एकमात्रो भवेद्भ्रस्वो द्विमात्रो दीर्घ उच्यते । त्रिमात्रस्तु प्लुतो ज्ञेयो व्यञ्जनं त्वर्धमात्रकम् ॥' इति वचनात् । परे परे, अर्धचन्द्रोरोधिण्यादयः, पूर्व-पूर्वार्धाः ; अर्धचन्द्रस्यार्धकालो रोधिण्याः, रोधिण्यर्धकालो नादस्येत्यादिक्रमेण कालवन्तः । अयं भावः—कालपरमाणुर्लव इत्युच्यते, 'नलिनीपत्र-संहत्याः सूक्ष्मसूच्यभिवेधने । दले दले तु यः कालः स कालो लवसंज्ञितः । अतः सूक्ष्मतमः कालो नोपलभ्यो भृगूद्बृह ॥' इति वचनात् । षट्पञ्चाशदुत्तरशतद्वयलवैरेका मात्रा । बिन्दोरष्टाविंशत्युत्तरशतं लवाः । अर्धचन्द्रस्य चतुःषष्टिः । रोधिण्या द्वात्रिंशत् । नादस्य षोडश । नादान्तास्त्याष्टौ । शक्तेश्चत्वारः । व्यापिकाया द्वौ लवौ । समनाया एको लवः । उन्मनायास्तु नास्त्येव कालः । यद्यपि योगिनीहृदये चक्रसंकेते 'दीपाकारो ऽर्धमात्रश्च' इत्यनेन बिन्दोः कालमुक्त्वा ऽर्धचन्द्रादेः शक्तिपर्यन्तस्य चतुरंशाष्टांशषोडशांशादिरूपभागद्वैगुण्यं कालस्योक्त्वा शक्त्यादीनां पूर्वपूर्वद्विगुणांशकालवत्त्वं सामान्येनोक्तम् 'चतुःषष्टिस्तदूर्ध्वं तु द्विगुणं द्विगुणं ततः' इति, तेन च वचनेन मात्राया द्वादशोत्तरपञ्चशततमो भाग उन्मनाकालः, मात्रास्वरूपं च द्वादशोत्तरपञ्चशतलवात्मकत्वमेव प्रतीयते, अत एव 'देशकालानवच्छिन्नं तदूर्ध्वं परमं महत्' इत्युत्तरग्रन्थे ऽप्युन्मनायाः परत एव कालानवच्छेद उक्त इति व्यक्तं प्रतीयते ; तथा ऽपि 'चतुःषष्टिः—' इति श्लोकस्य शक्तेश्चतुःषष्टितमो मात्राभागः, तदूर्ध्वं द्विगुणं व्यापिकाया

अष्टाविंशत्युत्तरशततमो भागः, ततो द्विगुणं समनायाः षट्पञ्चाशदुत्तर-
शतद्वयात्मको भागः ^१इत्यर्थस्ततस्तदूर्ध्वमिति पदाभ्यां द्विगुणपदद्वयेन च
स्पष्टं ^२प्रतीयते; अत एवोत्तरार्धे 'शक्त्यादीनां च मात्राऽंशो मनोन्म-
न्यास्तथोन्मनी' इत्यत्र मनोन्मनीति पदस्य समनापर्यायस्य समनापर्यन्ताना-
मित्यर्थकत्वमङ्गीकृत्य शक्त्यादीनां तिसृणामित्यमृतानन्दैर्व्याख्यातम् । नादस्य
बिन्द्वादिनवकस्य ॥ १५-१६- ॥

Kāma-kalā (*I*) and Tri-koṇā (*E*) are to be pronoun-
ced with two Mātrā-s. Hṛl-lekhā-s devoid of Bindu
are to be pronounced with three Mātrā-periods. (15)

In the case of the other letters the period is half a
Mātrā added on to a Mātrā (*i.e.*, one and a half Mātrā-s).
Bindu's period is half a Mātrā. The others coming
thereafter in succession will have one half of the period
of the letters immediately preceding each of them. (16)

Computing in the above manner, (it will be found
that) this Nāda comes to have one Mātrā less one
Lava. (16-)

एकादश वाक्कूटे सार्धा एकादशोदिता मध्ये ॥ १७ ॥

सार्धा अष्टौ शक्त्यावेकैकलवोनिता मात्राः ।

संहृत्यैकत्रिंशन्मात्रा मन्त्रे लवत्रयन्यूनाः ॥ १८ ॥

शक्तौ तृतीयकूटे ॥ १७, १८ ॥

^१ इत्यर्थस्य.

^२ प्रतीतिः

In the Vāk-kūṭa there are eleven Mātrā-s, in the middle one there are eleven and a half, and in the S'akti-kūṭa eight and a half, less one Lava in each case. (Thus) there are, on the whole, thirty-one Mātrā-s less three Lava-s in the Mantra. (-17, 18)

उत्पत्तिस्थानयन्नावाह—

कण्ठे च कण्ठतालुनि तालुनि दन्तेषु मूर्ध्नि नासायाम् ।

स्पृष्टविवाराद्यान्तरबाह्यैर्यनैस्तदक्षरोत्पत्तिः ॥ १९ ॥

ककारत्रयमकारदशकं हकारपञ्चकं च कण्ठे । द्वितीयमक्षरं कण्ठ-
तालुनि । प्राण्यङ्गत्वादेकवद्भावः । ईकारचतुष्टयं तालुनि । लकारत्रयं
सकारद्वयं च दन्तेषु । रेफत्रयं तु मूर्ध्नि । बिन्द्वादिनवकत्रयं नासायाम् ।
स्पृष्टेति । ककाराः स्पृष्टयन्नाः । अकाराः संवृताः । ईकारा एकारश्च
विवृताः । रेफा लकाराश्चेषत्स्पृष्टाः । हकाराः सकारौ चेषद्विवृताः ।
बिन्द्वादयः संवृततमाः । इत्याभ्यन्तरो यन्तः । ककारा विवारश्चासाधोष-
वन्तो ऽल्पप्राणवन्तश्च । सकारौ महाप्राणवन्तौ विवारादिमन्तौ च । स्वराः
सर्वे ऽप्युदात्ताः । रेफा लकाराश्च संवारनादधोषाल्पप्राणवन्तः । हकारास्तु
संवारादित्रयवन्तो महाप्राणवन्तश्च । बिन्द्वादयस्त्वात्यन्तिकसंवारादिचतुष्क-
वन्तः । इति बाह्यः प्रयत्नः ॥ १९ ॥

These letters (of the Mantra) have their origin in the throat, the throat and palate, the palate, the teeth, the roof of the mouth, and the nose, (and are pronounced) with the aid of internal efforts, Spr̥ṣṭa, etc., and external efforts, Vivāra, etc., as the case may be. (19)

अथ वर्णानां स्थितिस्थानं रूपमाकारं चाह—

प्रलयाम्निनिभं प्रथमं मूलाधारादनाहतं स्पृशति ।

तस्मादाज्ञाचक्रं द्वितीयकूटं तु कोटिसूर्याभम् ॥ २० ॥

तस्माल्ललाटमध्यं तार्तीयं कोटिचन्द्राभम् ।

मालामणिवद्वर्णाः क्रमेण भाव्या उपर्युपरि ॥ २१ ॥

मूलाधारादित्यादि पञ्चमीत्रयं ल्यब्लोपे । मूलाधारमारभ्येत्यर्थः । तस्मादनाहतमारभ्य । तस्मादाज्ञाचक्रमारभ्य । इदं च स्थानत्रयं विन्द्वादि-रहितकूटत्रयस्यैव । सुषुम्णाऽऽख्यनाडीमूलाग्रयोर्द्वे सहस्रदलकमले, मध्ये चाष्टदलषड्दलादीनि त्रिंशत्पद्मानि सविस्तरं स्वच्छन्दसंग्रहादौ प्रपञ्चितानि । तत्र गुदोपरि द्व्यङ्गुलोर्ध्वे लिङ्गे नाभौ हृदि कण्ठे भ्रूमध्ये च मूलाधारस्वाधिष्ठानमणिपूरानाहृतविशुद्धाज्ञानामकानि चतुःषड्दशद्विदश-षोडशद्विदलानि द्विद्विअन्धिमध्यसंदष्टानि चक्रपदवाच्यान्यपि षट् पद्मानि सन्तीत्यन्यत्र विस्तरः ॥ २०, २१ ॥

The first (Kūṭa), which has the blaze of the diluvian Fire, touches An-āhata, beginning from Mūlādhāra. The second (Kūṭa), which has the brilliance of ten million suns, touches Ājñā-cakra therefrom (from An-āhata). The third (Kūṭa), which has the effulgence of ten million moons, touches Lalāṭa-madhyā (the middle of the forehead) thence (from Ājñā-cakra). The letters (constituting the three Kūṭa-s) have to be regarded as so many beads in a Rosary, one above the other. (20, 21)

आधारोत्थितनादो गुण इव परिभाति वर्णमध्यगतः ।

अत्रेयं शब्दसृष्टिप्रक्रिया—वटवीजान्तर्गतवटवृक्षीयसूक्ष्मरूपतुल्य-
शब्दसृष्टिसूक्ष्मरूपशालिनी पूर्वोक्तरूपा त्रिपुरसुन्दर्येव तादृशसूक्ष्मरूपवत्त्व-
प्रवृत्तिनिमित्तकपरापदवाच्या । सैव च माति तरति कायतीति च व्युत्पत्त्या
मातृकेत्युच्यते । तस्यां च निर्विकारायामप्यनादिसिद्धप्राण्यदृष्टवशात्त्वान्तः-
संहतविश्वसिसुक्ष्मोत्पद्यते । ततः स्रष्टव्यपदार्थानालोचयति, 'तदैक्षत बहु
स्यां प्रजायेय' (छा० उ० ६-२-३) इति श्रुतेः । तादृशमीक्षणमेव
प्रवृत्तिनिमित्तीकृत्य तस्यां पश्यन्तीति पदं प्रवर्तते । सैव च पश्यन्त्याख्या
मातृका करणसरणित उत्तीर्णत्वादुत्तीर्णेत्युच्यते । तदवयवाश्च वामाऽऽदयो ऽष्टौ
शक्तयो ऽन्यत्र प्रपञ्चिताः । अतः सैव व्यष्टिसमष्टिवेषेण नवविधा । ततो
नव नादा अविकृतशून्यादयो जाताः । तत्समष्टिश्च नादध्वन्यादिपदवाच्या
नातिसूक्ष्मा परावन्नातिस्थूला वैखरीवदतो मध्यमाऽऽख्या मातृका मध्यमा-
वयवरूपमविकृतशून्यस्पर्शनादध्वनिबिन्दुशक्तिबीजाक्षराख्यं नादनवर्कं मूला-
धारादिषट्के नादे नादान्ते ब्रह्मरन्ध्रे च स्थितम् । नवभिर्नादैरकचटतपय-
शलाख्यवर्गनवकवती वैखर्याख्या मातृका जाता, वै निश्चयेन स्पष्टतरत्वात्स्वं
कर्णविवरवर्तिनभोरूपश्रोत्रेन्द्रियं राति गच्छति, तज्जन्यज्ञानविषयो भवतीति
व्युत्पत्तेरित्याद्यन्यतो विस्तरः । एवं च ककारादौ कत्वादिवर्णधर्माणां
षड्जत्वादिध्वनिधर्माणां चानुभूयमानत्वात्परिणामे परिणामिनो ऽनुस्यूतताया
मृद्धते दर्शनाच्च वर्णेषु नादो ऽनुस्यूतः । तन्तुविशेषजन्यः पटविशेषो वर्ण-
कपदवाच्यः । तत्र कप्रत्ययपरित्यागेन प्रयोगस्त्वक्षरवाचकवर्णपदेन श्लेषार्थः ।
गुण इव वर्णकाख्यपटविशेषोपादानभूततन्तुविशेषवन्मालामण्यधारसूत्रवच्चे-
त्यर्थः । वर्णमध्यगत इत्यस्य द्वयोर्वर्णयोर्मध्यभागे वर्णशरीरान्तर्भागे च स्थित
इत्यर्थः । अयं भावः—द्वयोर्वर्णयोर्मध्यभागे मणिद्वयमध्यभागस्थशुद्धसूत्र-

वच्छुद्धनादस्य भानम्, वर्णशरीरान्तर्भागे तु पटामेदेन संवलिततन्तुवद्धटान्तर्मृद्वच्च तत्तद्वर्णाभेदेनैव नादस्य भानम्, न पुनस्तत्र मण्यन्तर्गतसूत्रदृष्टान्तः, तस्य मणितोऽत्यन्तभिन्नत्वादिति ॥ २१- ॥

Nāda emanating from Mūlādhāra functions as the string passing through the several letters, forming with them a composite whole, even as the threads in a piece of cloth. (21-)

अथावशिष्टस्य बिन्द्वादिनवकस्य स्थितिस्थानरूपाकारानाह—

मध्येफालं बिन्दुर्दीप इवाभाति वर्तुलाकारः ॥ २२ ॥

तदुपरि गतोऽर्धचन्द्रोऽन्वर्थः कान्त्या तथाऽऽकृत्या ।

अथ रोधिनी तदूर्ध्वं त्रिकोणरूपा च चन्द्रिकाकान्तिः ॥

नादस्तु पद्मरागवदण्डद्वयमध्यवर्तिनीव सिरा ।

नादान्तस्तडिदामः सव्यस्थितबिन्दुयुक्तलाङ्गलवत् ॥ २४ ॥

तिर्यग्बिन्दुद्वितये वामोदच्छत्सिराऽऽकृतिः शक्तिः ।

बिन्दूदृच्छल्यश्राकारधरा व्यापिका ^१प्रोक्ता ॥ २५ ॥

ऊर्ध्वाधोबिन्दुद्वयसंयुतरेखाऽऽकृतिः समना ।

सैवोर्ध्वबिन्दुहीनोन्मना तदूर्ध्वं महाबिन्दुः ॥ २६ ॥

शक्त्यादीनां तु वपुर्द्वादशरविकान्तिपुञ्जाभम् ।

मध्येफालं फालस्य मध्ये । 'पारे मध्ये षष्ठ्या वा' (२-१-१८) इति समासः । कान्त्या, आकृत्या चान्वर्थः ; अर्धचन्द्रवत्कान्तिराकारश्चेत्यर्थः ।

अण्डस्थानीयौ द्वौ बिन्दु सिरास्थानीया मध्यरेखा चेति त्रयं संहृत्य नादस्याकारः, 'बिन्दुद्वयान्तरे दण्डः शेषरूपो मणिप्रभः' इति चक्र-संकेतोक्तेः । शेषो मुष्कद्वयमध्यवर्तिनी नाडी, मणिः पद्मराग इति तु सांप्रदायिकी व्याख्या । दण्डस्य शेषरूपत्वविशेषणं घनतादाढर्ययोर्निरासाय, केशतुल्यपिष्टविकारेषु पायसोपयुक्तेषु शेषपदप्रयोगादित्यपि व्याख्या नातीव विरुद्धा । ऊर्ध्वाग्रं दक्षिणारं लाङ्गलम्, वामभागे बिन्दुरेक इति नादान्ता-कारः । विसर्जनीयवदूर्ध्वाधो बिन्दुद्वयमिति भ्रमनिरासायाह — तिर्यगिति । वामाद्वामभागस्थबिन्दुमारभ्योर्ध्वं गच्छन्ती निःसरन्ती या सिरा रेखा तदा-कारेत्यर्थः । 'शक्तिर्वामस्थबिन्दूद्यत्सिराऽऽकारा' इति चक्रसंकेते । आर्षत्वा-त्समस्तस्यापि बिन्दुपदस्य पूर्वपदेन सह बहुव्रीह्यवयवत्वेन, उत्तरपदेन सह पञ्चमीतत्पुरुषावयवत्वेनापि काकाक्षिन्यायेनान्वय इति सांप्रदायिकैर्व्याख्या-नात् । उद्यत्पदस्य सामान्यवाचकस्यापि बिन्दूद्यदिति विशेषे लक्षणायां वाम-स्थाद्विन्दोरुद्यत्याः सिराया आकारो यस्या इत्येव विगृह्य बिन्दोर्वामस्थत्व-विशेषणबलादेव दक्षिणदिग्भागे निःसिराक एको बिन्दुरस्तीति गम्यत इति व्याख्यायां वा न को ऽपि क्लेशः । बिन्दुसंस्पृष्टाग्रकत्रिकोणाकारा व्यापिका । 'बिन्दुद्वयान्तरालस्थत्रजुरेखामयी पुनः । समना' इति वचने शक्तिवद्विन्दुद्वयं तिर्यग्रूपं मा भूदित्यतः संप्रदायमनुसरन्नाह — ऊर्ध्वाध इति । संयुता अमूलभागयोः संस्निष्टा, न त्वस्पृशन्ती स्थिता । इयं च ब्रह्मरन्ध्रसंस्थाना । इयमेव च मनोन्मनीत्यपि व्यवहियते । मनसो यथा ऽवस्थितरूपस्यैवाभ्यासविशेषेणैतावत्पर्यन्तवृत्त्युद्गमः सुसाध इत्यतः समने-त्युच्यते । एतदुपरि तु रूपान्तरं प्राप्तस्यैव मनसो धृतिविषयतेत्यत उक्तान्त-मनस्कत्वादुन्मना । प्रकृतानुपयुक्तमप्युन्मनोपरिस्थानं चक्रराजस्य त्रिविध-भावनाऽन्तर्गतनिष्कलभावनायामुपयुक्तत्वेन प्रसङ्गादाह — तदूर्ध्वं महाबिन्दु-रिति ॥ शक्त्यादीनामिति । समनाऽन्तानां तिसृणामिति संप्रदायः ।

‘शक्त्यादीनां तिसृणां द्वादशरवितुल्यकान्तयस्तनवः’ इति पाठो युक्तः ।
विन्द्वादिस्वरूपाङ्गविस्तरः स्वच्छन्दसंग्रहे द्रष्टव्यः ॥ -२२—२६- ॥

The Bindu, circular in form, shines forth like a lamp (with its seat) in the middle of the forehead. (-22)

Ardha-candra having its seat just above that, bears a significant name, both in point of brilliance and form (*i.e.*, shines like and assumes the form of the crescent moon). Rodhinī, which is immediately the next, is triangular in shape and has the brightness of moonshine. (23)

Nāda, which resembles the ruby has the appearance of a nerve placed between two eggs (*i.e.*, a vertical line between two zeros). Nādānta has the sheen of lightning and resembles a plough with a Bindu attached to the left. (24)

S’akti resembles a nerve rising out of the left of two juxtaposed Bindu-s. Vyāpikā is said to have the form of a Bindu and a triangle with its apex resting thereon. (25)

Sa-manā has the form of two Bindu-s placed one above the other, with a line connecting them. The same, shorn of the upper Bindu, is Un-manā. Above this lies Mahā-bindu. (26)

The body of S’akti and the (two) others following, has the cumulated brilliance of twelve suns. (26-)

अथ वर्णानामुच्चारणप्रकारमाह—

इत्येवं वर्णानां स्थानं ज्ञात्वोच्चेद्यत्नात् ॥ २७ ॥

नादः प्राथमिकस्तु द्वितीयकूटेन साकमुच्चार्यः ।

द्वैतीयिकं नादं तार्तीयेनोच्चरेन्न पृथक् ॥ २८ ॥

बिन्द्वादिनवकयोस्तु प्राक्तनकूटस्थयोरनयोः ।

संमेलनेन शबलं तार्तीयिकं विभावयेत्कूटम् ॥ २९ ॥

बिन्द्वादिकसमनान्तं क्रमेण तार्तीयमुच्चरेन्नादम् ।

उन्मन्यन्तर्लीनं विभावयेदेतदुच्चरणम् ॥ ३० ॥

स्थानं कण्ठाद्युत्पत्तिस्थानं मूलाधारादि स्थितिस्थानं च । यन्ना-
दान्तरबाह्ययन्त्रपूर्वकम् । इदं च मानसजपातिरिक्तविषयम् । तत्र तत्तत्स्थान-
यन्त्रविभावनमात्रस्योपयोग इति द्रष्टव्यम् । नादो बिन्द्वादिनवकम् । पूर्व-
पूर्वकूटस्थनादस्योत्तरोत्तरकूटोच्चारणेनैवोच्चरितप्रायत्वान्न तत्र पार्थक्येन यन्त्रः
कालविलम्बो वा कार्य इत्यर्थः । तृतीयकूटे तूत्तरकूटाभावात्तदुभयमपेक्षित-
मित्याह—बिन्द्वादिकेति ॥ -२७—३० ॥

Having in this manner ascertained the places of
(origin of and seats assumed by) the letters, one should
pronounce them with the aid of the efforts (external
and internal mentioned above). (27)

The Nāda of the first Group should be pronounced
immediately with the second Group. So also, one
should deal with the Nāda of the second Group along
with the third Group and not separately. (28)

One should construe the third Group as being
variegated by a conglomeration of the nine (letters)
beginning with Bindu of the first two Groups. (29)

One should pronounce the Nāda of the third
Group beginning from Bindu and ending with Sa-mānā

in the order of sequence and construe the same as having merged in Un-manī. This is (the procedure to be adopted for) pronunciation. (30)

पूर्वं विद्यास्वरूपस्य काल उक्तः, इदानीमुच्चारणकालं निष्कृष्याह—

आद्ये दश मध्ये ताः सार्धास्तार्तीयकूटे ऽष्टौ ।

एकलवोना ऊनत्रिंशन्मात्रा मनोर्जपे कालः ॥ ३१ ॥

आद्ये कूटे दश मात्राः । मध्ये कामराजकूटे ता दश सार्धा मात्राः । तार्तीयकूटे ऽष्टाविति । अस्य पूर्वपरवर्ति पदद्वयं काकाक्षिन्यायेन द्विद्विरन्वयितव्यम् । तेनैकलवोनाः सार्धा अष्टौ मात्रास्तृतीयकूटे यथा-पूर्वमवस्थिता इत्यर्थः । संहत्य त्वाह—एकलवोना इति । ऊनत्रिंशदेकोन-त्रिंशत् । जपे वाचिके । न तु मानसे पूर्वोक्तकालादयः । प्रथमद्वि-तीयकूटस्थास्तु यत्र न्यासादौ संध्याऽङ्गभूतैकैककूटमात्रजपे च प्रातिस्विक-मुच्चारणेन कूटानां विनियोगविधिस्तत्रैव सार्धका इति विज्ञेयम् ॥ ३१ ॥

There are ten (Mātrā-s) in the first Group, the same number in the middle with the addition of a half, and eight with the addition of a half less one Lava in the third Group, making in all twenty-nine (Mātrā-s) minus one Lava, which is the period for the Japa (Pronunciation) of the Mantra. (31)

अथ कूटानां व्यष्टिसमष्टिभेदेन चतुर्धा भिन्नानां स्वरूपविशेषानाह—

व्यष्टिसमष्टिविभेदादस्यां चत्वारि बीजानि ।

सृष्टिस्थितिसंहारानाख्यारूपाणि भावनीयानि ॥ ३२ ॥

पुटधामतत्त्वपीठान्वयलिङ्गकमातृतत्समष्टीनाम् ।

रूपान्तराणि बीजान्यमूनि चत्वारि चिन्तनीयानि ॥ ३३ ॥

अनाख्या तिरोधानानुग्रहयोः समष्टिः, कृत्यपञ्चकेष्वप्यौदासीन्या-
वलम्बनरूपावस्थानविशेषो वा । पुटादिषट्कं धामसप्तकं च त्रिविरूपं
पृथक्पृथक्, तत्समष्टिरेकैकेत्येवं चत्वारि चत्वारि । यथा—पुटानि ज्ञातृज्ञान-
ज्ञेयानि तत्सामरस्यं च । धामानि चक्रनाथदशाशक्तित्रयात्मरूपाणि
सप्त । तत्र चक्राण्यभिचक्रसूर्यचक्रसोमचक्राणि ब्रह्मचक्रं च । नाथा मित्रे-
शनाथषष्ठीशनाथोड्डीशनाथाश्चर्यानन्दनाथश्च । दशा जाग्रत्सुषुप्तसुप्तस्तुरीया^१
च । शक्तयः—वामाज्येष्ठारौद्र्यः शान्ता च ; इच्छाज्ञानक्रिया अम्बिका
च ; कामेश्वरीवज्रेश्वरीभगमालिन्यो महात्रिपुरसुन्दरी च । आत्मान आत्मान-
रात्मपरमात्मानो ज्ञानात्मा च । तत्त्वान्यात्मतत्त्वविद्यातत्त्वशिवतत्त्वानि सर्व-
तत्त्वं च । पीठानि कामरूपपूर्णगिरिजालंघराण्योड्याणपीठं च । अन्वयाः
प्राग्दक्षिणपश्चिमान्वया उत्तरान्वयश्च । एत एव समयपदेनाम्नायपदेन च
कथ्यन्ते । लिङ्गानि स्वयंभूबाणेतराणि परं च । मातृकाः पश्यन्ती-
मध्यमावैखर्यः परा च । धामपदार्थत्वेनोक्तं शक्तित्रयं मातृपदस्य वा
स्यैः ॥ ३२, ३३ ॥

In this (Vidyā) by treating (the three Groups)
severally and conjointly may be construed the four
Bija-s which take the forms of Creation, Preservation,
Destruction and An-ākhyā (the nameless one). (32)

These four Bija-s may similarly be construed as
assuming four different forms by being treated severally

^१ •स्तुर्या.

and conjointly in each of the following cases: Puṭa, Dhāman, Tattva, Pīṭha, Anvaya, Liṅga and Mātrkā. (33)

अथ प्रत्यक्षरं स्वरूपमाह—

एकैकस्मिन्कर्मणि सृष्ट्यादिविभेदतस्त्रिविधे ।

ब्रह्माद्या अधिपतयो भारत्यादिस्वशक्तिभिः सहिताः ॥३४॥

ब्रह्मादयस्त्रयो ऽमी भारत्याद्याश्च शक्तयस्तिष्ठः ।

प्रत्यक्षरस्वरूपाः शाक्तार्थे वक्ष्यमाणया रीत्या ॥ ३५ ॥

सृष्टिकर्म त्रिविधं सृष्टिसृष्टिः सृष्टिस्थितिः सृष्टिसंहतिश्चेति । एवं स्थितिकर्म स्थितिसृष्टिः स्थितिस्थितिः स्थितिसंहतिश्चेति । एवं संहतिकर्मापि संहतिसृष्टिः संहतिस्थितिः संहतिसंहतिश्चेति । अत्र प्रतित्रिकं ^१ब्रह्मादयस्त्रयो ब्रह्मविष्णुरुद्रा भारतीपृथिवीरुद्राणीसहिता अधिपतयः । एवं च प्रथमकूटे—ककारो ब्रह्मण एव रूपान्तरम्, त्रिकोणा तु भारतीस्वरूपा, तुर्यः स्वरो विष्णुस्वरूपः, लकारः पृथिवीस्वरूपः, हकारो रुद्रस्वरूपः, रेफो रुद्राणीस्वरूपः, तुर्यः स्वरस्तु शान्ताऽम्बिकात्मकमिथुनस्वरूपः । द्वितीयकूटे मध्यमहकारं परित्यज्यावशिष्टाक्षरेष्वेव रीतिः । तृतीयकूटे तु द्वितीयकूटस्थपरित्यक्तहकारस्य ब्रह्मस्वरूपत्वाद्भारतीमारभ्यैव सकारेणारम्भः । शक्तिकूटत्वेन शक्तेः प्राधान्येन प्रथमं निर्देशः । तदेतदाह—शाक्तार्थे वक्ष्यमाणयेति ॥ ३४, ३५ ॥

The Trinity consisting of Brahman, etc., with their S'akti-s, Bhārati, etc., form the presiding Deities

^१ ब्रह्माद्यास्त्रयो.

over the threefold aspects of every action comprised in Creation, etc. (34)

These three Deities, Brahman, etc., and their S'akti-s, Bhārati, etc., signify the several letters of the Mantra, in the manner to be hereinafter described in the S'āktārtha. (35)

अथावशिष्टानां बिन्द्वादीनां स्वरूपमाह—

हृल्लेखाकामकलासपरार्धकलाऽऽख्यकुण्डलिन्युत्थाः ।

नादाश्चक्रत्रितयत्रितयात्मानो ^१विभावनीयाः स्युः ॥ ३६ ॥

अत्र प्रथमकूटे या हृल्लेखा, तदन्तर्गता या कामकला, तस्यां गुरुमुखैकवेद्या या सपरार्धकला, सा बह्विकुण्डलिनीत्युच्यते । सैव द्वितीयकूटे सूर्यकुण्डलिनीति, तृतीयकूटे सोमकुण्डलिनीति च कथ्यते । बिन्द्वादिसमष्टि-रूपो नादस्तु तत एवोत्पन्नो दीपशिखाऽग्रवर्तिकज्जललेखावत् । एवं चानाहतमारभ्योत्थितो नादस्त्रैलोक्यमोहनसर्वाशापरिपूरकसर्वसंक्षोभणचक्रत्रयस्य त्रिविधसुष्टिरूपस्यापरं रूपम् ; भ्रूमध्यमारभ्योत्थितो नादः सर्वसौभाग्यदायकसर्वार्थसाधकसर्वरक्षाकरचक्रत्रयस्य त्रिविधस्थितिरूपस्यापरं रूपम् ; बिन्दुस्थानमारभ्योत्थितो नादः सर्वरोगहरसर्वसिद्धिप्रदसर्वानन्दमयचक्रत्रयस्य ^२संहतित्रयरूपस्यापरं रूपमिति विभावनीयाः ॥ ३६ ॥

The Nāda-s which emanate from the (three) Kuṇḍalinī-s which are otherwise known as Sa-parārdha-kalā-s of the Kāma-kalā-s (३) contained in the Hṛl-

^२ विभाव्याः

^१ संहतिरूप-